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ISSUE 39

Ken Kebbyn Jr in Vegas with El Pus at Rebelpalooza

InterviewS with
RUTH RUTH** and **EL PUS
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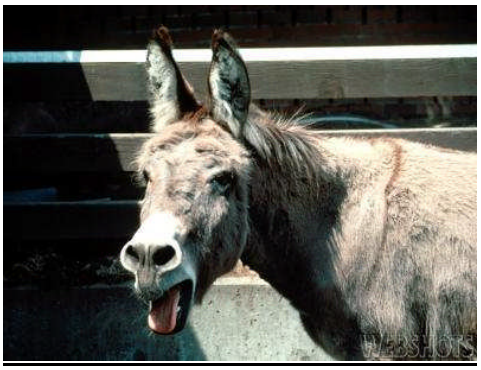

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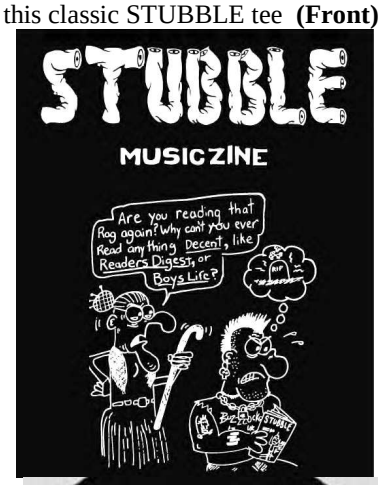
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TEN YEARS AFTER

Blue Nouveaux

Coming Soon

Interviews
El Pus
Rebelpalooza
Las Vegas, NV
April 2005

Ken Zebbyn Jr. interviews Cuffi of El Pus

KZJr: Before you started El Pus, what kind of music were you playing?

Cuffi: Before we started El Pus, really edgy hip hop. We were still doing hip hop but we were trying to go against the grain, so when like Black Sheep and (Trom Gar Plus?) were doing kinda jazzy stuff, we were doing real experimental, crazy shit, but it was still hip hop.

KZJr: When you were recording and your samples got stolen, and it kind of forced you to use a different kind of sound? That's a real cool story, could you tell it for our readers?

Cuffi: Absolutely, basically then Cosmo and I it was strictly beats, it was strictly ASRT and NBC2000, that type of thing, but we would sometimes play licks into the sampler, that's when we'd take a bar and play it on the guitar or bass. We knew how to play a little bit. Then somebody stole our sampler, and so we were forced to go into the studio without a sampler. Cosmo knew a dude that was a drummer, called the drummer and we're like, fuck it, let's go experiment and see what we can do with the little bit of musical knowledge we have, and the songs we ended up doing, they didn't sound fucking horrible, they was like even fucking good. It was early punk, really like two or three chords, and we're not good enough musicians to play funk or soul or nothing like that, so we took the punk approach. We took like two or three chords and just played them real loud and real fast and just wound over them. And that was like, yeah, I think that's what we're supposed to do. So then we just started writing music instead of sampling.

KZJr: It's working, it gives you a really unique sound, instead of just trying to compete with what's out there.

KZJr: How'd you assemble the rest of the band behind you guys?

Cuffi: We have the original bassist. We went through a guitarist, ended up doing a solo record, and then our drummer is a Godsend.

KZJr: Sometimes in the background in some bands the drummer's just playing, in the background, but you're very animated.

Cuffi: Let's cut the crap, he's carryin' us. **(all laugh)** We found him in church, man. The very first time we went to church, he was there.

Young Pete (Drummer**):** Man, they give me energy. The first time I came out here I was like a wood.

Cuffi: It was, he beating on buckets and we said, man, there's something there. All these guys are diamonds in the rough, man.

KZJr: How long have you been together?

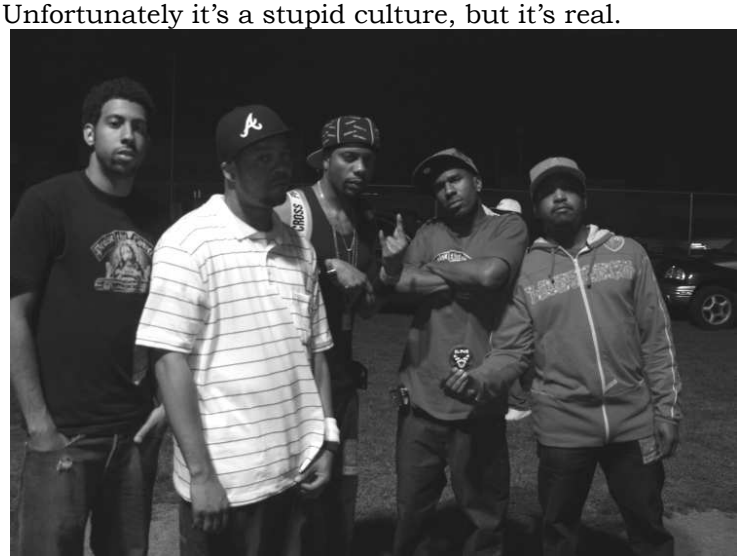
Young Pete: Thirty fucking years, since the fuckin' 70s.

KZJr: Opening up for the Sex Pistols.

Cuffi: Yeah. Two bad brains.

KZJr: On Suburban Thug you mention real gangsters. Is this a Mafia reference?

Cuffi: No, no, not at all. It's like, I grew up in the *hood* 'hood, and I seen more fuckers dying and killed and shit over, you know, over a lotta real shit. And then I moved to the suburbs once I got a little bit older and I see kids out there acting like they was from the 'hood, but then I realized it was over nothin', you know, like they're breakin' windows, writing graffiti and all that shit, but it's because somebody stole somebody's Notebook in school or some dumb shit, it's silly for me, you know what I mean? The funny thing about that song is, I've had people come up to me and go "Thank you, I bought that so my friend Todd can hear it." Callin' people out, and the reality is some kid be walkin' around wearing some rag and think he hard core, if he found himself in the middle of the City, getting challenged by somebody who really lived that shit for a reason, there'd be a problem. It's not saying we are thugs or we're gangsters, but it's just saying for real, you live in that shit live it, you don't live in it stay the fuck out. It's really not happy shit. We don't wanna be there either. Unfortunately it's a stupid culture, but it's real.



KZJr: You refer to yourselves as punk music, but your PR refers to you as a mix of hip-hop attitude and punk rock energy. What's your comment?

Cuffi: We play rock music but we got that hop-hop ghetto swagger to ourselves, you know, but when get out there on stage we're still out there grabbin' our nuts, lookin' at the crowd like, "What?"

Young Pete: It's like a catch phrase, the label heard somebody mention that shit and they put it on our bio. Crunk may come and go, but we're a rock and roll or punk band, that happens to have a hip-hop swagger. Rock and roll ain't goin nowhere, Hip hop ain't goin nowhere. Know what I mean?
KZJr: What's the difference between playing at like a key club and playing out here for like for a Rebelpalooza?
Cuffi: Usually there's a huge energy that you can' even match when you're in a club you lookin' at 2,000 people it's different than if you fill up a 600-people room. A lot of outside shows are just crazy.
KZJr: So you like outside shows?
Cuffi: Yeah! Whover got the most energy is in a crowd. If we're in a club and the energy's good, that's also gonna be beautiful show.
KZJr: So will your next album be Volume 2 of Hoodlum Rock?
Cuffi: No. Almost definitely not. Here's the plan. Part 2 will probably come out, album 11 or so. It's deliberate too. A lot of your fans, after you go and reinventin' yourself, people will always want us to return to form. After you do six albums, they go "I wish it was like Hoodlum Rock." And that's when we'll do Hoodlum Rock Volume 2.
KZJr: Yeah, bands always get criticized after a while, it's like "You should sound like your first album," and if you keep recording the first album, you'd be bored to death.
Cuffi: But there is a time when you stretch out and say allright you motherfuckers, we can do this – times sixteen. When the time's right, you know what I mean?
KZJr: Any last words, anything you want to comment on that we haven't touched on?
Cuffi: We enjoyed playin' out here for y'all, thank you for taking the time to ask these questions.
KZJr: We'll be looking for you guys when you come out to Boston!
Cuffi: Oh, yeah.

I didn't come here to read,
but his book is sooo tasty!

Book Reviews

***24/7* by Susan DiPlacidio**
Zumaya Publications

A romantic/suspense novel with lots of hot sex scenes and an accurate depiction of Las Vegas. The music playing in the casinos is usually Frank (Sinatra). Creed is mentioned, twice, but only in a derogatory sense. And the narrator takes her nephew to see Eminem. My only quibble would be with her descriptions of playing the slots at major casinos – most of them don't spit out coins any more if you win. You just get a boring old paper ticket to cash in if you push Cash Out. Otherwise you just keep playing those credits until they're gone. Like I said, boring, so no wonder she didn't describe it that way. Plus, she's obviously spent time in Vegas, and judging from what she writes best about, she probably doesn't play slots. But this one's got it all – sex, gambling, lots of alcohol and yes, Mikey… drugs. Highly recommended. Watch for her next novel, *Trattoria*, also set in Vegas. KH

***Pariah* by Timothy Goodwin**
Publish America

A fantasy/science fiction novel about a man named Eric who, after 72 pages, finds himself on a spaceship or on another planet. Musical references include Styx, Electric Light Orchestra, Survivor, Queen, and Blood Sweat and Tears, all in the first 75 pages. Unfortunately I didn't get much further with this one, stopped on page 92 (of 405 pages) because a) there were even more typos than there were musical references, which I found very distracting, and b) I just didn't care what happened to Eric, and after 92 pages I should have. KH

If you send us recently-published books, we'll review those too, noting any references to music (or cats) that we can. Yes, we can read *and* write, so there!
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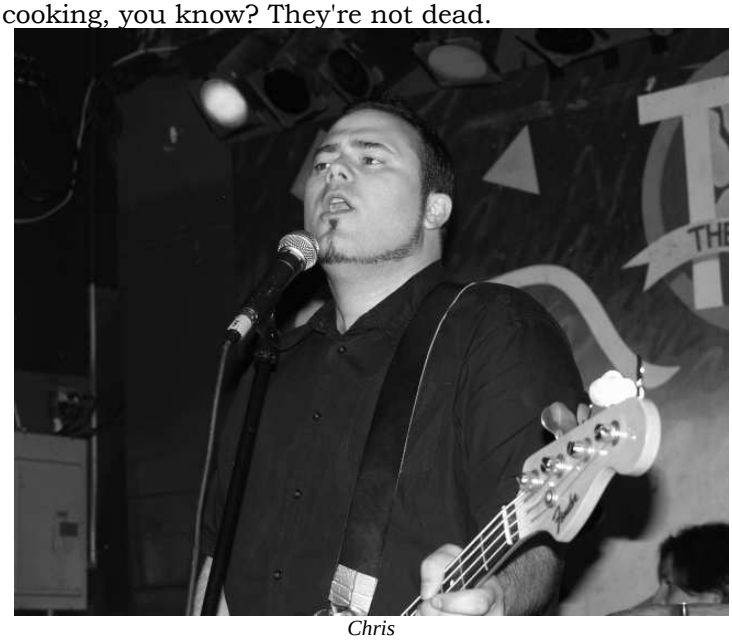
RUTH RUTH Interview
w/ Chris Kennedy & Mike

Ruth Ruth

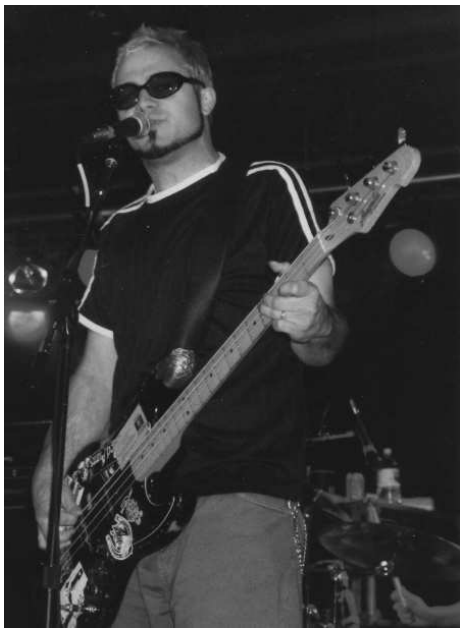
Ken: It's been a long time. The last time we spoke you were on tour with SPONGE, back in the day. What's really funny is, one of the times I interviewed them was in a pool room, doing kind of the same type of transcription with a little bit of pool noise.
Chris: I talked to Vinny like a month ago. They put out a new album. Independent like we're doing. They're cooking, you know? They're not dead.



Chris

Ken: That's great to hear because we always were a fan of them as well.
Chris: He's a great guy, Vinny, very friendly and very cool.
Ken: So, obviously, it's been a long time since then. The last time I really was keeping track of you guys was with the Epitaph release, "Little Death". It's one of my favorite EPs. In fact, I pretty much wore it out because it's only six songs and it goes through it real quick. On the new album, obviously, it's full length and ahhh....
Chris: It's very short. *(laughs)* Even though it's full length. I don't know? I think "Death" might be longer.
Mike: "Little Death" is 18:01, man.
Chris: Oh yeah.
Ken: *(laughs)* Are Jim and Jerome the same person?
Chris: Jim and Jerome? No, they're not.
Ken: Okay, are they fictional or real people?
Chris: No, they're ummmm... Jim, on the new album, I wrote for my uncle Jim Bayo which is totally true. Nothing made up on that at all. Jerome, I completely made up, a fictional character, a fictional moth.
I wrote the Jim Bayo about my uncle Jim and I got flack, for he died a while ago and I got flack from my aunt about it. She heard the new record and she told me she wished that I hadn't revealed a thing or two that I did in that tune, you know and.... so, I don't know. What am I gonna do, you know?
Ken: Yeah, well, you're always damned if you do, damned if you don't. How much of it is based on life experiences ?
Chris: *(long pause)* I think you draw on both, you know? I definitely had a thing or two in Jerome that happened to me. I draw on both and when I write, if a fictional character will work in the tune, I make it fictional but if it'll work autobiographically like "Brainiac" or whatever then that'll be where I'll go.
Ken: Okay, I read, and I can't remember the magazine so, but they said one of your albums that it's very upbeat music and yet sometimes the lyrics are very melancholy or down. Do you think that's a fair assessment?
Mike: I don't see Chris' lyrics as too down. I mean, I guess it varies on the song.
Chris: They often refer to me under the moniker of the king of fun but I don't know what that might be. You know, you're right though. I've read that too, where they're like very pop, like a pop arrangement but with a negativity to the lyric.
Ken: Yeah, like "Every Time We Go To Bed". That has a little give and take in terms of positive and negative to it.
Chris: Weren't you a BEACHBOY fan?
Ken: Ahhhh-ummmm, no.
Chris: Well, I'm a huge BEACHBOY fan and they had that all the time, where they were talking about like jumpin' off the roof but they had it behind a shuffle beat.
Ken: Is this like the beginning of a miniaturized tour or are you planning to do something more major?
Chris: It's what we call a one day tour.
Mike: We're just booking like random shows and we don't, you know.... Since the record is not on a real... It's on our own label so we don't have tour money from a label. We're just booking stuff in the northeast when we can.
Ken: Mostly out of the greater New York area?
Chris: We've limited it to like Washington, Philadelphia, here and New York. We can't afford to go anywhere further than that.
Ken: No, but that's a nice triangle. I mean, it's one of the things that I've always heard from Peter Yarmouth, the triangle theory of trying to hit.... and just do a major area and saturate it, hope to make the triangle larger as you get more funding. Right now, with the PR firm that you're working with, is the goal to try to get back up onto a major label? The way the PR material came out, that it's really something that you want to do. Really try to be successful independently.

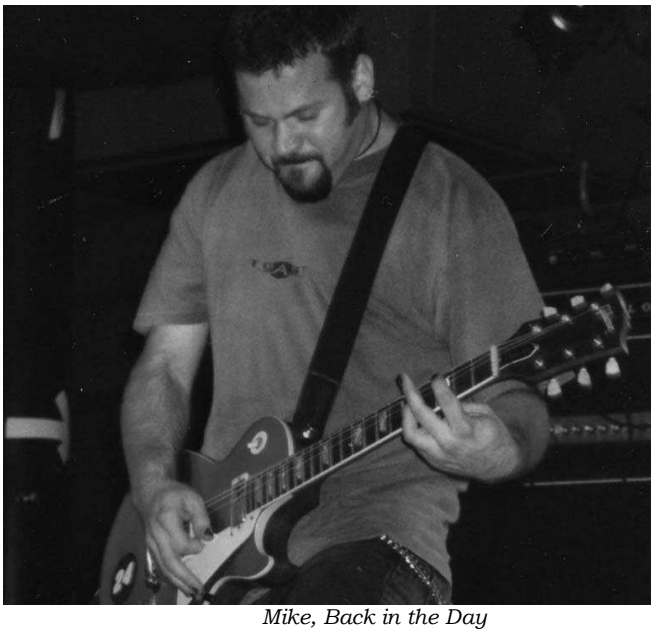
Mike: To me, I think that's kind of where we're all at but like.... After all the other record deals, I always thought that there'd be no point in going on a major label unless you could sell out a thousand seat club before you actually go on a deal. Every record that we've ever done has been like... You get like a quick shot at radio and you either have a hit or you're dropped, go onto the next record. It just kind of seems, at this point, like a waste of time.
Chris: Yeah.
Ken: Right, so you'd want like a bigger deal, more or less, more security. Maybe a couple of records instead of just one and see how it goes.
Chris: No, but you can't even count on that. We've had the thing where we've had their word that we'd get another record and none of it would mean anything. We're happy to be independent right now and on our own time table.
Mike: I think we're just doing it to do it at this point. I don't think it's about getting that shiny coin. It's just about making music, making recordings.
Chris: Yeah, it came full around.
Ken: Well sure, you've been doing it for quite a while. It has to be somewhat of a labor of love or you would have given it up by now.
Chris: It came all the way around, back to how you felt when you were 14ish.
Mike: It's a great feeling.
Ken: So, how are you guys surviving right now? You're obviously playing but is that the only thing you're doing right now or do you guys all have day gigs to keep things going?
Chris: We all work days. That's why we're only booking out of town on the weekend, from New York, we're trying to do a weekend. During the week, with a day job, we're tired and we all have a life. We're trying to enjoy it more with the new record, of how we handle it, try to have more of a life.
Ken: What are the things that you're most proud of that you did independently, that you felt you really couldn't do when maybe you had to work with an assigned producer or something like that?
Mike: This album compared to the others? This album is the only record we've done where I don't skip any songs when I listen to it. Every other record always had somebody wanting to put a certain song on it that I didn't think should go or that I just didn't like. This record, I really like every song. I don't skip any tunes when I listen to it so that's...
Ken: That's a pretty good endorsement.
Chris: Which mattered a lot to me too. Mike can be a good barometer of cool kind of, you know what I mean?
Ken: Well yeah, you've gotta feed off of each other. This is basically the same unit that's been around since its inception, right?
Chris: Yup, pretty much.
Ken: So if you guys don't know each other by now, and what works for your sound, it'd be kind of tough figuring it out at this point.



Chris, Back in the Day

Chris: You brought up a good point about the production, that now I had to do it on my own, where usually I worked with people, and I loved it. It took me a long time but I enjoyed it. The thing about control and everything like that is that I never got to do it with RUTH RUTH. I never got to follow an album from the beginning to the end and let it all come out to where I could be like, I'm happy.
Mike: You did in a way on your demos. Chris made very elaborate, fully realized demos for a lot of stuff... Almost all the stuff, which must have been a bizarre thing because when we finish, the band would kind of learn it, and we'd make changes or not, or whatever... But then we'd go in to do the record and all of a sudden there'd be a producer, and a label and our manager saying... kind of getting their fingers in it. It's kind of bizarre.
Ken: In retrospect, did any of the more or less help from the external forces result in any minimal successes or major successes for you?
Chris: Sure.
Ken: And out of those people, who would you think has been the person you learned the most from?
Mike: Brian Lewis.
Chris: *(laughs)* No.
Mike: I'm just kidding. That was our old manager.
Chris: You.
Ken: *(laughs)* me from Stubble? Okay.
Chris: Definitely and you can put that in there. You know why? You interviewed the band back in the day and you're back, which I love. We don't take it lightly that you're here. We really appreciate it.
Ken: What song do you feel is the strongest ?
Chris: We've been getting really good reaction to "Every Time We Go To Bed". That one we worked on for a while and everybody contributed to the arrangement and everything like that. I'm enjoying that one right now. I had done a rough demo of it and then added a lot with the drum track. It was very collaborative, like the whole record, but that tune came in late, when we were finishing the record. I wanted to maintain the live feel of

the record and I had everyone come in and play on it. Everybody contributed to it. I like that one.
Mike: I guess, if I had to pick one, that's tough, like I was saying to Chris, and I'll say the same thing he did, "Every Time I Go To Bed", just because I was saying to him on instant message last week that that song, when he first wrote it and it was really bare bones, I think he played it on guitar for us when we first.... and we only played it like once or something, but I didn't like it. Then, after he mixed it and put it together after we played it, I thought it was brilliant. It's come to be my favorite now.



Mike, Back in the Day

Chris: I can't tell you how relieved I am that we're not on a major label. I know how that might come off but we've been through it. I love the fact that the record will be around a week from now whereas on a major label it might not be. With radio and everything like that, we haven't even gotten there yet. We're trying to get people to write about it. We're trying to get word of mouth going and thank God. We've never done it that way before where we've taken our time to let it breath a little bit and play, you know what I mean? Usually we've been with our head on the chopping block right away. The record would be dead and that would be it. Here I feel like we're on our own time table and we can work it. I've been reaching out to radio a little bit but I think the Internet and the way we're doing it right now, I think we're gonna reach a lot of people.
Ken: One thing I have to say, in all the interviews that I've done personally for the magazine, probably one of the most humorous interviews was you guys. I know you didn't mean it to be that way.
Chris: The last one?
Ken: Yeah, I know you didn't mean it to be that way because obviously you're here to talk about your music and that's more important but being that you guys have funny stories, is there a different story, like maybe a road story or a common experience you guys all have as a band that might be humorous for people to read?
Chris: What did I talk about last time? Was that the story about me shitting my pants?
Ken: Exactly. In fact, on the cover of the issue, it says "Special Shitty Interview Issue" and the interview actually is "A Shitty Interview With RUTH RUTH". What's really funny is, we forced every other band that was doing an interview for that issue to come up with a shit story or they wouldn't get in it. One band got really mad and said "We don't have one" so I said they weren't gonna get in until the next issue. I had the idea of trying to do a whole book of bands, any kind of like bathroom story 'cause every band has'em.
Mike: Well yeah, I found that out. *(laughs)*
Chris: What issue was the shitty one?
Ken: The 19th, interviews with SCREW 32, RUTH RUTH and BLOODY MESS. All three bands had to have a story about shit to get in. It was easier for the punk rock bands to come up with something.
Chris: You don't have to put it in there (the interview), we both had to go to the bathroom, number one
Mike: Today?
Chris: Yeah, today on the ride up here and on a long ride we're fining now that the older we get, we don't have any warning when we have to go. You're not holding it for an hour or anything like that. We're kind of like driving and suddenly you have to go.
Ken: Yeah, I'm well aware of it.
Chris: We're finding that our bladders are getting old.
Ken: Absolutely. So, were you able to find a spot or did you have to go on a road trip?
Mike We ended up at one of those plazas and the comment was, we looked at the front door and it's still three miles before you get to the actual urinal.
Ken: *(laughs)* We've all been there. It's a great thing..... Obviously, it's exciting for you guys that you're back out playing. This is your first time in Boston in a long time so are we gonna hear some stuff off the old albums too?
Chris: Yeah, we're doing a tune from every record. We're doing a lot from the new record and then we have a couple from each record.
Ken: A lot of bands, today especially, are really trying to push a political message because there's a war going on. I didn't get any of that type of message from your album. It's more or less about relationships in life and just good solid pop music. Did you ever get tempted, in all the time that you guys've been together, to do something political and if so, what was it?
Chris: I've tried writing them and they're awful. We played one when we were getting ready for the "To Do" record and they're awful. I can't do it. I have been able to write about the time that we're living in, like "Waiting For The Rain" on the new record, about being in a relationship and relating to the world around you and all the negativity and that kind of thing. I kind of tap on it there but the political thing, I'm not.....
(Ken goes into a lengthy diatribe about good places to eat in Boston so I'll spare you that incredibly boring dissertation and go right to the closing question.)
Ken: Is there anything in particular that you want to say to the fans here in Boston?
Chris: Ummmm, go Yankees?
Ken: *(laughs)* That'll go over real well.

Live Show Reviews

photo by Paul Lyden

Fame
North Shore Music Theater
Beverly, MA
June 2005

The recent production of "FAME" (based on the early 1980's film) glittered, bedazzled the audience with their youth, enthusiasm and energy was astounding! The musical spans the full four years of the class of 1984 attending the New York City's High School of Performing Arts is the last graduating class before joining with the High School of Music and Art. "Fame" just echoes the importance of arts in education. Since the film came out in 1980, many similar high schools cropped up from Miami to as far away as Paris, France. It is wonderful to see that many supertalented kids can learn to express themselves and share their talents with an audience! The story line deals with many different and serious plot turns involving love, lost dreams, death, eating disorders, illiteracy are just a few. The wardrobe was perfect echoing the early 1980's with the vibrant colors, hats and jangly jewelry. As usual, the music is always well done at the North Shore Musical Theater. The set design is always a sight to behold, this production was no exception. From the band practicing scene, to the dance classes, to the regular classes, hallroom locker scenes the round stage space is always ingeniously utilized.
There were many stellar performances. Serena played by Jenna Gavigan is a petite young woman with a powerhouse voice! Carmen Diaz is playfully sassy and emotionally well done by Lynnette Marrero. Eric Anthony captures the cockiness and bravado of his character Tyrone Jackson--the choreographer full of talent who dislikes his classes. The youth ensemble and other characters are well done too. The only thing that to comment on is the voices during the chorus ensemble pieces did not seem to meld well. Stronger voices were discernible, but the singing was still great. This second production during this great anniversary season is continuing in the successful tradition of great musical productions at the North Shore Musical Theater. AING

Fantomas, The Locust, Trevor Dunn Trio-Convulsant
The Roxy, Boston MA
4/13/05

I am a big Patton fan. Being this the first time I have seen him perform, I was impressed through and through. The first band that played was the TREVOR DUNN TRIO-CONVULSANT. As soon as they ended their 45 minute set, I almost left. Trevor Dunn is the bassist for FANTOMAS, and MR. BUNGLE. This group, was AMAZING! It is just a trio, Mary on guitar, Chez on drums, and Trevor. I highly recommend this band. A lot of it is avant-garde jazz with some stabbing metal riffs. Next up was THE LOCUST. They put out a great show, which I find impressive since they have long ago moved out of the close quarters of basement shows and started performing on stages, with real costumes. I was able to get up front for most of the show, which began my new love for photography. The keyboardist, Joey Karam, was rocking a full sized Moog keyboard. Their set was fantastic, interspersed with the noisy feedback and a monotonous tone from the Moog. THE LOCUST are a ridiculously tight band. Finally, FANTOMAS took stage. Lead singer, Mike Patton (FAITH NO MORE, MR. BUNGLE, TOMAHAWK, DILLINGER ESCAPE PLAN, X-ECUTIONERS, and more that I have forgotten), came out behind a huge table of beat machines, tape decks, microphones, horns, megaphones, and various other devices to destroy an audio signal. Dave Lambardo (old drummer for SLAYER) was hidden behind his massive drum set. Buzz Osborne (MELVINS), stood in the back with his huge afro hair with Trevor Dunn (TRIO-CONVULSANT, MR. BUNGLE). They played a vast array from their new record, Suspended Animation, which is an album entirely dedicated to the month of April. They also played some tracks from their older records, including "Godfather" and the first movement from Delirium Cordia. My only complaint with the show was it was rather uneventful, save for the amazing music. Patton came out of the closet as a Yankees fan, much to Dunn's distaste. Either way, I really enjoyed all the bands' performances. FANTOMAS is so creative, and terrifying. If you want a good CD, I implore you to pick up Delirium Cordia. Sit down and listen to it all at once, in the dark. I really like it driving in the middle of the night in some remote town in NH. peace n love Gilroy

Billy Idol
Fleet Pavillion
Boston MA, May 20

I lasted about 3 songs before I was begging to leave. White Wedding, Scream (the new song which is just Rebel Yell with new lyrics) and Eyes Without A Face right in a row had me in agony. Now I remember why I considered him a sellout. I would have liked to have heard some GEN X tunes but was not going to wait all night and didn't. I also was quite sure he was going to do MONY MONY and that's NOT COOL AT ALL! It was like a BAD MTV circa 1980's theme. Bring on Duran Duran! Lots of old farts there not a lot of kids at all. His band was good but Billy .... If I wasn't impressed when he was alive in the 80's I sure didn't need to see the Geritol tour! As energetic as a wedding band. KZ

No Address

Tweeter Center

Mansfield, MA July 8th

We got to the infamous Great Woods now called the Tweeter Center a bit early so we could get our photo pass & get up front for the start of No Address but found that the production managers hadn't brought all the passes to the will call window yet. So we waited in line with the mom of Breakin Benjamin's drummer & a few other VIP peeps waiting for their passes.

We got ours just in the nick of time because No Address had just stared so we booked it into the venue through the pouring rain to get up front to hear them play. The Tallahassee boys were right in the middle of their first track of their new titled album, "*Time Doesn't Notice*" called, *"Perfect"* which had an aggressive but good melodic rhythm to it. The pit in the front of the stage seemed to be connecting to No Address very well. They also played their first single off which is "*When I'm gone"* . By that time we were about 25 minutes into their set & the crowd was really getting into the No Address vibe but then the show ended after "When I'm gone" ended. I think their first appearance at such a big venue will bring these guys into the mainstream limelight very soon. No Address has a great classic American rock sound that should bring them right to the top!
FrankyMFH

Rachael Yamagata /Ryan Adams
The Avalon
May 17, 2005

My Tuesday nights are usually reserved for lounging on the couch, staring into the twenty-seven inch box of moving pictures and catchy ad jingles about soap or four-door sedans, and falling asleep while watching Letterman. Unless Letterman missed his meds that day. Then it's Leno. Not exactly the most exciting of nights. So when I heard that one of my favorite songwriters was coming to Boston on May 17 – a Tuesday – I crossed the Charles and headed into Boston, braving the homeless men who panhandle me for money and the parking meters that eat my quarters at a ridiculous rate, hoping for some good music and a good show. The line outside the Avalon streaked the sidewalk half a block long with anxious fans. Once inside, the smell of old sweat and spilled beer pervades. The club-converted-to-live-show-venue can't seem to shed its party atmosphere as trippy neon lights and seventies disco-ish décor splash the borders of the one main room. Not exactly the place you expect to see a rock concert. But it's what the ticket in my pocket says under "Location," so I know I'm in the right place.
It was a mixed crowd. The young'ens wore flip-flops and jeans with wrinkled t-shirts and Red Sox hats or hoopy earrings. Those closer to the senior discount at Denny's came dressed in pleated khakis and button-ups, trying their best to fit in by unbuttoning the top button of their shirts and rolling up their sleeves. But the drinks tell the true tale. The young'ens stick to beer. Domestic. And the women drink "Lite." Those with jobs at places besides Blockbuster or Starbucks earn their age with overpriced martinis or Jack and Cokes. After checking and rechecking my watch for over an hour, the lights finally dimmed and the already half-drunk crowd shouted and screamed. Like the seventeen year old sneaking in past curfew, Rachael Yamagata slid behind her piano and opened the show without a word – only the catchy lick of her fan favorite "Be Be Your Love." Crowd members familiar with All Things Rachael approved. They quietly shut down their conversations and stared into the black space of the stage peopled with Rachael and her two-member accompaniment team, a blonde cello player who looked like she was none too pleased to be awake so late and a guitar player who made tasteful choices behind Yamagata's emotive song stylings. Rachael alternated her role as piano and guitar player within her seven-song set, which was a bit disruptive and awkward at times (her attempts at guitar, mainly). But her voice was the real star of the show. Always on, always strong, Yamagata didn't miss a note. She might as well have been singing with the Auto-Tune on. Not really a Rachael fan before the show, I was especially impressed with her sultry performance of "Reason Why." As she sat down once again behind her piano and opened a vein, her laments of a therapy-worthy boyfriend fall-out captivated the crowd, myself included, and provided us with the most moving moment of her set. And after introducing her two stagemates, Yamagata slid off the stage just as she came.
More darkness. More stage crew changing guitars and water bottles. More drinking beers.
Half an hour later Ryan Adams' touring outfit "The Cardinals" took their places as their check signer swigged on a mysterious bottle back by the drum set, called out a few muffled words, strapped on a guitar, and opened the headlining portion of the night with a song no one had ever heard before. This was the real reason why I crossed the river and circled for twenty minutes to find a parking space:

Ryan Adams – the Elton John-proclaimed "Best Songwriter in America Today." Adams has just released his new album, *Cold Roses*, on Lost Highway Records, with two more promised in the next few months. Adams, known for his prolific recording sessions, couldn't trim down his musical musings. So he decided to release 'em all, letting his fans sort 'em out.

It is above question that Adams is an extremely talented musician and songwriter – "extremely" in the way that Bill Gates is "extremely" rich or Stephen Hawking is "extremely" smart. Like most great musicians, Adams songs mostly speak of a tormented heart trying to make sense of life's eternal rub: love here and love gone, love true and love false. And the shoulder-to-shoulder crowd came to connect to their pain with his – the fellowship of the Screwed Over. Except for the random and seemingly necessary pop fan who screams out song requests and gets pissed when the artist wants to play his or her own choices, the majority of the Ryan crowd didn't mind that Adams spent the first hour of his set playing unreleased material from his forthcoming albums.

Adams' new songs sounded just like his old songs in that they showcase his southern-inspired lyrics and guitar work to match. Judging by the fans reaction, Adams could release a record of him watching TV and it would sell. The Cardinals stayed out of Adams' musical way and augmented the powerful stage presence Adams displays.

After the self-admitted drugs kicked in, Adams settled down and played an electrifying performance of "Shakedown on 9th Street" followed by the already-fan-favorite "Mockingbirdsing" from *Cold Roses*. The crowd opened up now, Adams delighted fans with an extended version of "To Be Young (Is to be Sad, Is to be High)" and the slowed down version of "Rescue Blues."

The highlight of the night, however, came when Adams obliged his paying public with his Grammy-winning solo acoustic version of Oasis' "Wonderwall."

My legs tired from standing, I welcomed the walk back to the car. My ears still ringing from Adams and his wailing guitar, I drove through a sleeping city, crossed the river, and trekked up the three flights of stairs to my smaller-than-small apartment. I poured myself some water, squished into the couch, and flipped on the TV. After ten minutes of watching an infomercial about hair implants, I dozed off, asleep.

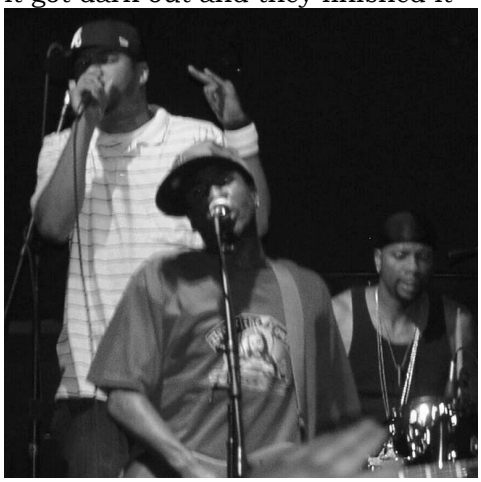
Not exactly the most exciting of nights. But it was better than Letterman. - Adressler

REBELPALOOZA 2005
UNLV Intramural Athletic Field
Las Vegas NV
4-23-05

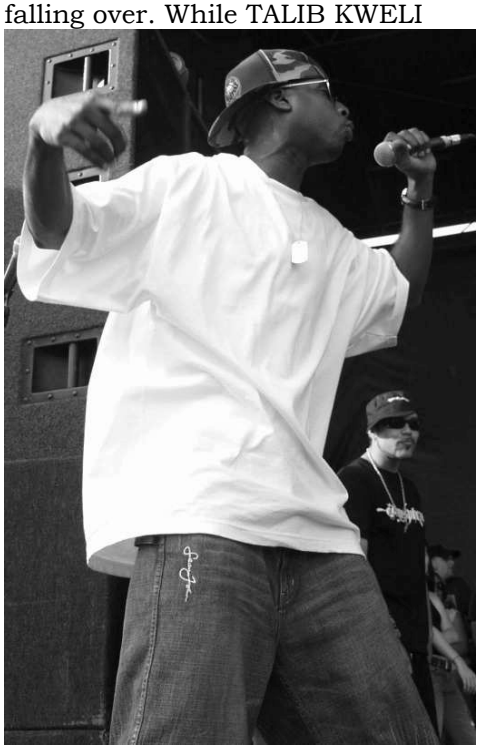
What started as an on campus local band festival is now billed as Hip-Hop-Reggae festival. Doors opened at 5PM and it was 630 before we entered the outdoor area outside of the intramural athletic field Rebelpalooza was held at. We heard some reggae music playing but by the time we got inside it was intermission where the MC's gave away stuff via raffle tiks and other. First act we saw was hip hop dancing troup ROCK STEADY and they had dancers of all ages. Then was THE CHAPTER who had great harmonies and solid bass by Harry Handsome. Harry at one point would have the slow groove and next he's blazing at high speed on different songs. The leader of the

troupe Brother Lee let the audience know about their upcoming CD "Us vs Them" and they made sure to play the title track in the set.

Lee pointed out the band has it roots at UNLV. Eventually as the set winded down, they chucked CDs at the crowd and some people got nailed, sweet. Next was EL PUS from Atlanta GA. They rocked the crowd with a garage rock sound you wouldn't expect for hip-hop. Led by frontmen Cuffi and Cosmo who at times both pick up a guitar. CJ AKA Johnny Rock plays a hot lead guitar and has a nice stage swagger. Solid bass keeping time with who not only plays the drumkit but he does it with nice visual stickwork. El Pus seems to be having a blast. Besides great originals from their CD Hoodlum Rock Vol 1 they did a "Gansta" cover of Michael Jackson's Billy Jean and mentioned support for Michael. Their set took place as it got dark out and they finished it



with my favorite Thuggin In The Subburbs. The spliffs and blunts were going down all around us and many drunk or whatever kids falling over. While TALIB KWELI



played we watched 2 young ladies face first in garbage cans puking. With the current hip hugger style it was thong and ass show. When

they got helped up by many young men they wouldn't pull the girls pants up it was freakin classic. Finally after falling to the ground a few times each one smart guy grabbed them both and hopefully brought them home. I was tempted to take a picture of the ass hanging out of the garbage can but then thought better of it and now it's too late, sorry kids I let you down! Kweli played a similar but longer set then what I saw at last summers Warped Tour and it was way too long for me. Then it was the headliner Method Man and RED MAN who came out and drove the crowd to a frenzy with some classics. He did M.E.T.H.O.D. Man from 1st album *I Bring The Pain*, 123, Red Man also did his classics. The old school hip-hop ruled the night. They bounced around the stage reaching out to as many of the fans they could with a personal touch. No fights or any of that crap people stereotype hip-hop audiences as. It was a festival concert and a good one. KZ

THE STAR TREK EXPERIENCE

LAS VEGAS HILTON 4-24-05

Well while in Vegas we decided to hit some sites and first up was some sci-fi fun at the Hilton. A whole section of the gaming and the whole Star trek themed attractions are in section near the parking lot and the monorail so it's easy to get to. The Trek Experience is a museum of Trek trivia and show artifacts that probably a dream come true for trekkies but even me a casual fan who has not seen more than 4 episodes of Voyager or any of Enterprise it was kind of fun. They has displays and show video highlights of for example Klingons, Ferengi, Romulens, etc. The Trek timeline was cool mixing our world history and the shows timelines from both TV and movie history. There are 2 "Rides" per se, Borg Invasion and Klingon Encounter. Without ruining it for you both are a combination of actors roleplaying as crew members, video footage including show stars from Next Generation and Voyager all in an interactive form. One has you getting beamed up and riding in a shuttlecraft, the other has you in a larger ship that is part of a station like DS-9. The simulations were great and we had a blast. They have a gift shop with all sorts of trek stuff including Romulen ale by the 6 pack. All sorts of show stuff from pet tribbles to costumes DVDs, etc, all Star Trek and bit of other space sci-fi. We got tickets at the half price place near the new Wynn hotel. It cost us 18 bucks each instead of 30 it's worth it. While in the Experience we saw a Ferengi and Zeb Jr. rubbed his ear and he commented "hey I'm not that kind of Ferengi I like girls" of which Zeb responded "That's not what Qwark said". For those who don't know Ferengi men get sexually stimulated when they get their ears stroked. Later in the gift shop where actors are dressed as show characters as well as in the adjoining Trek restaurant Quarks I was walking with Jr and he says watch this. I look ahead and see 2 Ferengi talking to 2 ladies and he sneaks behind then and rubs both of them on the ear. They jump as one of them was the same as earlier. It was freakin hilarious. The ladies were laughing too. Then we had a bite at Quarks which is moderately priced for Vegas. The Klingon woman was fun and The Ferengis were afraid to come near us. We had a blast so if you like sci-fi Trek, star Wars, or whatever this is cool place to check out! Remember to try and get yourself some hot Ferengi ear action too! KZ

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SLIPKNOT/LAMB OF GOD/SHADOWS FALL

Tsongas Arena, Lowell, MA

3/15/05

So one thing I am becoming familiar with is how everyone lies. Doors open at 7pm. At least, so the tickets and websites stated. However, as my friend Kerry and I got there at 7:10, we learned from a friend inside one band had already played;

SHADOWS FALL was getting onstage. When we finally got past the long lines checking for any sort of smoking utensil or weapon, we ran up to the arena to see the last half of SHADOWS FALL's set. They were pretty decent. They did a big song for Dime Bag, the ex-guitarist for PANTERA, which seems to be a huge favorite of every metal fan save for me. So when they finished, there was a quick set change and LAMB OF GOD got out.

I was pretty excited to see them, a few of their songs I really like. Everyone went crazy for the band. They ended with a few of my favorite songs too, which was fantastic. My biggest thing is that the drumset was obnoxiously large. Four crash cymbals just in the front, it seemed over kill (and for those who sneer, I do play drums, in a sludge and grindcore band). LAMB OF GOD finished and the last set change took place.

SLIPKNOT had this crazy video playing before the show to hype everyone up, with a cover in front of the stage so no one could see how the set up would be. Finally, the lights dimmed and noises started to slip from the speakers. Large shadows appeared on the cloth, still in front of the stage, as the guitarists James, Mick and bassist Paul entered. The song kicked in and the boys rocked. They slaughtered through two or three songs before they took a little break. Corey, the lead singer, announced the lack of presence of Shawn, one of the custom percussionists. Apparently, he was home tending for his sick wife. I don't care who you are, if you play in a band with lyrics like "I wanna slit your throat and fuck the wound", you come to all shows, forget the wife. You play in SLIPKNOT!

Needless to say, the show lacked more destruction then most SLIPKNOT shows, as he is the one who runs around and attacks the band or his drums. The best part was when Corey called up a kid who was a paraplegic in a huge wheelchair to join them on stage. He sat up on stage for two songs, then off to the side for the rest of the show. Everyone cheered for the kid as he entered the stage and left, it was pretty amazing. The show was great, they played a lot tracks off the new record, which is my least favorite by them, along with a couple of tracks from Iowa. A ton of tracks were played off of their self titled release and a track from Mate.Feed.Kill.Repeat. Over all, a fantastic show, and as entertaining as I had hoped. Peace n Love Christoph Gilroy

SOUNDS OF THE UNDERGROUND

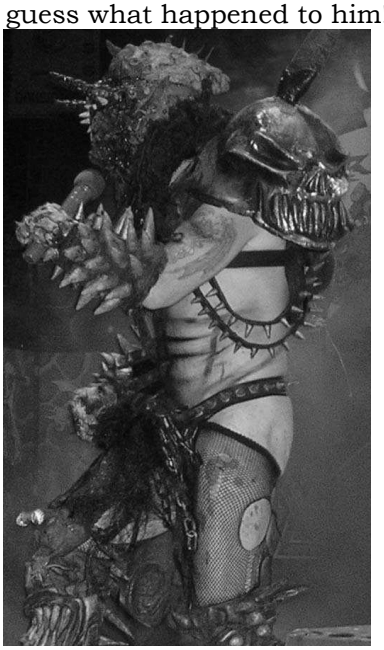
Tsongas Arena, Lowell, MA

June 25 2005

It was a hazy, hot, & humid day outside but inside the arena it was dark, cold, & gloomy for the Sounds of the underground tour began. The freaks & red headed stepchildren were released from their caverns for the day & they were in full death metal gear! As we walked through the crowd we had a feeling that some of these pale growling kids might bite us as we walked by but we made it through with no problems. High on Fire. A threesome from Oakland, CA opened the show. Next up was Strapping Young Lad who were kind of like the poster childs for an 80's death metal band gone bad! The lead singer had hair everywhere except on the top of his head but he banged away anyway! Then more similar stuff from bands Norma Jean, **Every Time I Die**,

and From Autumn to Ashes. Most of the bands had the same low death chords blasting with a bunch of roaring & chanting but many people seems to enjoy the madness. Opeth was a little more unusual, like soulful metal, but the highlight of the day for us was when GWAR took the stage with full armour.

The recently deceased Pope was the first character to grace us with his presence while the GWAR cronies ripped him to pieces! The crowd started getting sprayed immediately with some of the signature GWAR blood! Then our fearful leader George W Bush came out and you can guess what happened to him!!!



It seemed like hours of gruesome sword fighting but it only lasted 35 minutes. Headliners Lamb of God

finished the show, but after being in the front of the stage during GWAR I had to head home for a long hot shower!!! FrankyMFH

photo by Paul Lyden

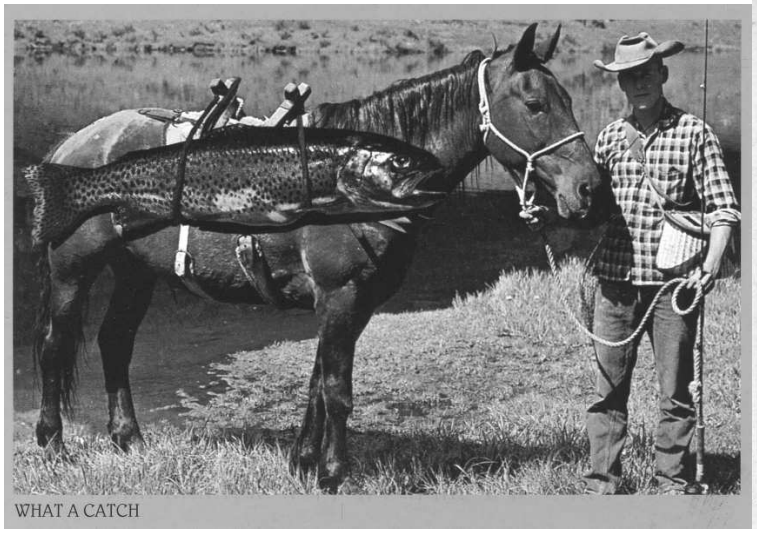
Thoroughly Modern Millie
North Shore Music Theater
Beverly, MA May 2005

The North Shore Theater kicked off their 50th anniversary with a bang featuring "Thoroughly Modern Millie". This musical is a fun-filled ride back in time and drops them off smack dab in the midst of the Roaring Twenties. This high energy show full of dancing, singing and romancing takes place in Manhattan, 1922, featuring all the elements you desire to find in a brand-new Broadway blockbuster musical! It's the story of a Midwestern girl Millie who arrives in New York City determined be independent and take over the city by storm. Milena Govich shined as Millie imbuing her character with tons of star quality, charisma and likeability. Everyone shined with their exuberance and acting from the ensemble to Jimmy (played excellently by Ryan Silverman) whom she has a attraction to but denies it in hopes of marrying her boss, Mr. Graydon (solidly played by Richard Roland). Millie befriends the gals she meets at the boarding house owned by the shady Mrs. Meers (devilishly played with glee by Beth McVey) makes for an interesting side plot. I enjoyed the fact even side characters had a chance to shine such as Chinese immigrant brothers Ching Ho and Bun Foo (both respectably played by David Rhee and Telly Leung) who work under Mrs. Meers at the boarding house. The flamboyant, sexy and elegant Muzzy Van Hossmere was admirably played by Terry Burrell (who also played the same role on Broadway). I loved her vamping up the stage and adding shots of glamour and class.
The ensemble, costumes and the songs provided the audience with a nice glimpse of the roaring 20's as a time where women were breaking free for the first time being able to vote, bob their hair and make more independent decisions on their own. The show does have an interesting and somewhat predictable twist at the end. A great show in line with all the other solid shows I have seen at the NSMT. The music from the orchestra pit was wonderful per usual. I always enjoy myself at the NSMT and catching all their performances. The circular stage allows everyone to have a great seat---the only theater in the round in my local theater experiences. I want to congratulate them on their 50th anniversary! AING

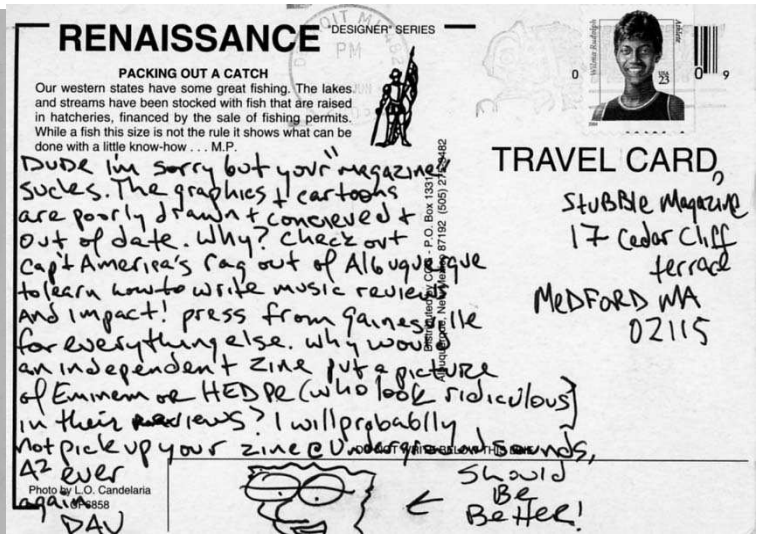
Fan Mail From Some Flounder?

When we got this in the mail we smiled because we thought it was from a friend, documenting happy trails.

Uh, NO! DAJ took the time to write us a card, but he or she really hates our comics.
And perhaps everything else.



WHAT A CATCH


RENAISSANCE
"DESIGNER" SERIES
PACKING OUT A CATCH
Our western states have some great fishing. The lakes and streams have been stocked with fish that are raised in hatcheries, financed by the sale of fishing permits. While a fish this size is not the rule it shows what can be done with a little know-how . . . M.P.
TRAVEL CARD,
STUBBLE Magazine
17 Cedar Cliff terrace
MEDFORD MA
02115
DAJ

Oh DAJ from Detroit we are trying so hard to please you!

But, you see, we don't look to other 'zines for guidance, we have always done it OUR WAY.

We have a new comic artist, ART POPE WILSON **debuting in our next issue, STUBBLE #40.**

Sorry you are such a quitter and won't pick up our 'zine again – and it's not even that heavy, lazy one.

PS – We don't try to tell you how to write fan mail. KH

CD Reviews

30 SECONDS TO MARS-
A Beautiful Lie
(Virgin)
Seems to me a lot of bands have a similar style. The style of hard alternative radio metal displayed here is very common. Your 30 seconds are hopefully up. MTC

4 PAST MIDNIGHT-
Trials And Tribulations
(SOS Records)
High charged Oi punk with lots of angst and attitude. You know real punk rock not the pop bullshit all the majors are pushing. A 3 piece outfit with the drummer Peter on lead vocals. LB

THE ADICTS-27
(SOS Records)
Is this the 27th album from this veteran UK punk outfit? It could be as they have been around forever. Fast paced old school punk a little more mello than when they first hit the scene. Love songs with a bite! Highlights include the brief *Love Sucks* as well as *Shangri-La, Breakdown,* and *G.I.R.L* .to name a few. 22 tracks, a real punk value! LB

AEROSMITH-Chronicles
(Geffen/Universal)
Universal has begun to release these neatly packaged Chronicles collections. This installment of Boston's favorite sons Aerosmith includes 1987's Permanent Vacation, 89's Pump and 93's Get A Grip. While these 3 albums may not be the best of the entire catalog they certainly rock! A great item of collectable quality. LB

THE AGITATORS-
SaluteTo All
(SOS Records)
Oi punk rock drinking anthems mixed in with a few other subjects on this CD. Hmmm, maybe they got something here. MTC

AINA-Days of Rising Doom
The Metal Opera
(Transmission)
Is Broadway ready for metal? This is like a musical in its structure and yet it is metal. Not for metal purists but for those who like the idea of a story in musical form that deals with brutal desires of the beast within check it out. The tales involves rape, murder and destruction with brilliant guitar work. The label felt it was a good idea to just give us disc one of the 3 disc set. Cheap bastards, how does it end? Who cares as this sounds like King Diamond wannabee vocals and some of the songs are pure broadway fodder. This is not metal but a bastardization of it. MTC

THE ALL-AMERICAN REJECTS-
Move Along
(Interscope)
Just like officer Bar Brady says "Move along people nothing to see here". Pure pop spooge that I certainly reject. The rest of america can make up their own mind. LB

ALL SHALL PERISH-
Hate Malice Revenge
(Nuclear Blast)
Eight extremely brutal, and nihilistic tunes with double vocals one a nail gargling growl and the other a higher pitched screamer. He sounds like he's being tortured or raped. It lives up to its title as there is nothing positive presented. Plenty of irreverence and carnal themes in the lyrics and a mix of hardcore and death metal music. No shortage of Hate Malice or Revenge. Putridity Brilliant! LB

AMBRY-Holding On By The
Blindfolds We Hide Behind
(The Death Scene)
Dark goth lyrics and punk rock music are what this is. Kind of like The Used but not really. These locals hail from Haverhill MA and probably are the sole representatives on a major label. Nice song titles like *Absence Equals Abstinence, Linguistic Relativity For Horses* ,and *32 Teeth And I Still Can't Bite My Tongue.* But I can, ouch! SA

ANGEL-
Believe In Angels Believe In Me
(Midas Records)
Here we have the next Ashley Simpson or Brittany Spears. Dance pop that is already sweeping VH1, Disney Radio and all things teen. Of course she's hot! This is so young girls can love or hate Angel accordingly and young men have something new to snap their carrots to. Over 10 million served. As corporate as you can get. All packaged with 2 videos for the PC and set for a major marketing blitz. It don't take Nostrodamus to tell me this is going to be a huge hit! Aside from all that, I do not believe in Angel. Her music, what a load of crap, is just pop disco. Gag me with a spoon, this eats! MTC

ARUNA-Running Red Lights
(www.arunamusic.com)
Light easy listening pop that could easily be rearranged into C&W too. Aruna is a happier upbeat version of Tori Amos. Not afraid of hard work, Aruna has been all over playing the small bar circut pushing her music. She recently came through and played Coyote Ugly and McGann's in Boston, Cafe Tazza in Providence and the big gig was The Bitter End in NYC. Getting out to the public and with talent to boot. Keep your eyes and ears out for Aruna! SA

AUDIOSLAVE-Out Of Exile
(Interscope)
Chris Cornell is back with a much more radio ready approach. The single *Be Yourself* is already garnering airplay. Somewhere between Incubus and Iron Maiden in sound and quality. My favorite track is *Drown Me Slowly*. Tom Morello's guitar on that is quite nice. Old school rockin metal. SA

BIOHAZARD-
Means To An End
(SPV)
Fifteen years ago Biohazard started making albums. The music has always been extreme and over the years it has gotten more polished. The critics can't slam them on production values. Sad thing is extreme metal with high production is not the formula most prefer. Sounds like a soundtrack for the WWE from start to finish. Bring it on! DB

THE BLACK EYED PEAS-
Monkey Business
(A&M)
I will admit I never listened to one of TBEP's albums before. If they are as entertaining as this one hook me up! *Pump It!* starts things off and is very familiar thru TV commercial. Next is the best cut of all *Don't Phunk With My Heart.* It will charm you *w*ith a catchy beat and its cute lyric. The album also features guests Justin Timberlake, Sting, Dante Santiago and the best one by James Brown on *They Don't Want Music*. Oh this so called monkey business is some serious shit! MTC

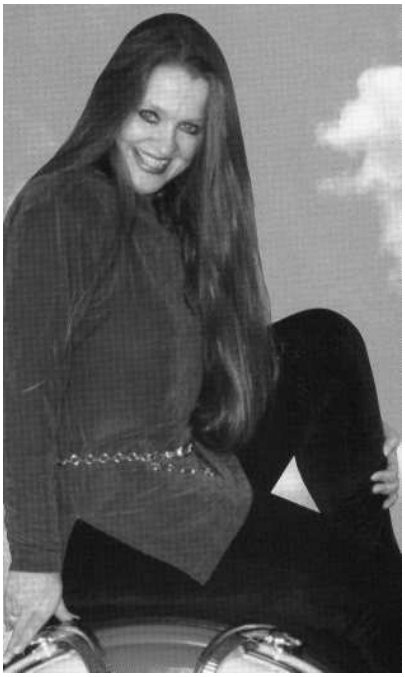
BANE-The Note
(Equal Vision)
Veteran punk rockers back with a new CD after a 3 year hiatus. Props to Worcester MA scene. 10 solid tracks of the hardcore style. Music that forms a mosh pit faster than boiled asparagus. Need I say more? LB

THE BLACK DAHLIA MURDER-
Miasma
(Metal Blade)
Being from Medford I am well aware of the story behind the bands name. That brutal crime and this brutal music seem on par and in equally bad taste. With cover art of dark pictures of the Las Vegas strip why not start it with *Built For Sin*. Other killer cuts *Statutory Ape, Novelty Crosses* and *Miscarriage* make this a irreverent and baneful listening experience. Agony on disc! MTC

BLUEBOTTLE KISS-Come Across
(In Music We Trust)
No strangers here as this is the 5th release from this Aussie quartet. A bizarre mix of folk balladry and contemporary rock set for American shores. MTC

BLUE MERLE-
Burning In The Sun
(Island)
The bands name comes from a lyric in a Led Zepplin song and they play music that sounds like Hootie and U2 combined. Well produced and ready for the radio. Is that one finger or two you stick down your throat? MTC

BRAIN FAILURE-
American Dreamer
(Thorp Records)
Beijing, China gives us a more UK flavored Oi punk. That's a good thing! This is punk rock not a speck of pop sensibility. They deliver the vocals in English and Mandarin which is cool too. The band teamed up with Ken Casey of the Dropkick Murphys to record in Boston's outpost studio. 16 high energy tunes that have a lot more in common with The Clash, Damned and Sex Pistols than contemporary punk. My faves are *Give Me The Cash, Second Hand Pogo,* and *That's What I Know*. Guest vocals from Mark of Unseen on the title cut are a noteable item too. True punk rock worth checking out! MTC



RUSTIE BLUE-Chip Chip
(Center Stage Productions)
The only thing bad I can say about this is the packaging. Rustie has everything else right on this collection of C&W standards ala Loretta Lynn. Her band is awesome with a crying pedal steel guitar and fiddle player too led by Mike Headrick. Rustie has a great singing voice and recording well composed songs by Whisperin Bill Anderson and others I really enjoyed it! She even does a duet with Bill on the title song thats all about how love leaves a relationship over time and chips away at it. My favorite cut is *Don't Come Cryin* which should be on the radio. This CD is not your modern country dance style but more old school when country was more than line dancing. Ignore the DIY cover cause what's inside is Damn Good n' Hot Country Music! Yee haw! DB

CESAR-Worlds of Change
(Darque Records)
A very nice Spanish dance music effort. A world audience is appropriate not US rock fans. While Santana uses elements of Spanish rhythms melted into rock Cesar never makes the crossover. It's very good for what it is. Hard for us Cholos to grasp. LB

CADIZ-Breakers
(Topsy)
Alternative rock with a bit of variety like a pedal steel country feel and a touch of Tom Petty thrown in for commercial appeal. LB

CHIXDIGGIT-Pink Razors
(FatWreckChords)
Well why wouldn't they. This is every bit as pop hook laced punk as Good Charlotte or Letter Kills. Yet the lyrics suggest that maybe they don't. Despite that KJ Jansen and crew have got another cool album that is titled based on ladies disposable razors. Hell they have lasted 13 years they gots to be doing something right. Faves include *Geocities Kitty, I Remember You* and *Jimmy The Con*. I Diggit! MTC

CKY-An Answer Can Be Found
(Island)
Millions of fans can be wrong. This release had me asking questions and looking for answers. So the answers I found are if you market yourself as a confrontational act, a % of the public will buy into it. Not a bit of edge, Chad Ginsburg calls CKY and their fans The Generation of Change???? What are they changing? Answer: Nothing! They sound as corporate as anything else on MTV in music and lyrical content. This is a well produced pop metal album. Don't just swallow the hype it's pure bullshit. You like pop metal? Then this is for you, I'll pass! MTC

CRUISERWEIGHT-Sweet Weaponry
(Heinous)
The Maxwell family's 1st full album. Brothers Yogi and Urni along with Dave set a poppy garage rock sound that is highlighted by the vocals of sister Stella. Think of a voice like Gwen Stefani with a punk attitude. Fast paced rockin fun, faves are *Phantom Rider* and *Vermont.* MB

THE CRIBS-The New Fellas
(Worlds Fair)
Three brothers from someplace in England with a poppy garage pop sound. From the basement to CD. These new fellas are full of contrite pop songs that are like a Mix of Jonathan Richman and PIL or something strange like that. LB

KEYSHA COLE-The Way it Is
(A&M)
No relation to Nat or Natalie for those who care but maybe Old King. This bay area lady out of the Oakland side has got a strong voice. Keyshia is the highlight on this dozen smooth R&B tracks. All captured here on her major label debut. Keyshia is not just a singer, she co-wrote most of the songs. A mix of sounds that remind me of Whitney or Sade depending on the track. I mean that in a good way. SA

CONFLICT-There's No Power Without Control
(SOS)
Aggressive socio-political punk that began years ago when they debuted on Crass Records. I guess you could say that they have not mellowed with age. Not a bit. The UK answer to Bad Religion if you will. MB

THE CRINGE-Scratch The Surface
(Listen Records)
Maybe it's me but I am not even remotely thinking about kissing someone when they are dead. That point made The Cringe otherwise did not make me. Kind of in the rock style of Collective Soul if I must compare to somebody. SA

CROSSFADE
(Columbia)
One listen and it's no surprise why this debut CD has just been reissued as a dual disc. Complete with live show footage, acoustic versions of the singles *Cold* and *Colors*, interviews and videos, it rocks!. The music is diverse too. Unlike most metal acts who just make slight variations of the same style these guys work it. You get hip-hop metal ala Linkin Park, emo metal like Creed and mainstream radio metal too. This hard rockin band from South Carolina has a DJ spinning turntables too. If you haven't checked them out by now I think its time. LB

THE C*NTS-Eat My Nuts
(Disturbing Records)
If you are thinking this is a new release by the UK punk outfit from the late 70's it is not! These C's are from Chicago and they have a music style that is even older. Think of pre-Hendrix 60's psychedelic rock kind of between The Standells and The Animals with a cheesy organ that ruled back then. The track *Playin* is kind of like the earliest jams of The Dead, kind of. Overall an interesting hard to find release. DB

DAMAGE-Velocity
(Damage)
Classic rock ala David Bowie in his Ziggy years. This CA based band has most of its playing roots in punk. This is a pleasant surprise. A very cool 3 piece rock band worth listening to. SA

DEATH BY STEREO-
Death For Life
(Epitaph)
Yet another installment of punk rock with death metal vocals. The lyrics are irreverent art times but its really how they feel. No pretense just hard rocking fun. SA

DEXTER DANGER-Hellafornia
(Orange Peel)
Somehow the whole superhero thing has got to be more than a cartoon mascot. Run of the mill cali punk garage pop that is at best average. LB

DIRTY CHILDREN-
Shut off The World
(NoizyNinja)
Reminds me of Missing Persons vocally and musically think 80's radio pop. Singer Nadia Fay is the sexy voice that will make or break this LA band. SA

DROPKICK MURPHYS-
The Warrior's Code
(Hellcat)
The new album just in time for the Warped tour. The definitive Irish punk rock band. This one has *Tessie* on it but at least they put it last so you can easily avoid it. *Wicked sensitive Crew, Citizen CIA* and the title cut are amongst the better tunes. MTC

DISCLAIMER-
The Airbag's Last Kiss
(Desiccant Records)
The press kit says this debut release from Chris Willie Williams (AKA Disclaimer) has been compared to Kraftwerk, XTC and Radiohead. Of those the only one that is even close is Radiohead but Trust Me whoever made those comparisons was mailing it in. Willie has a soft style of music with some electronic music and sounds but not robotic at all. The lyrics are the true charm of this album as they are witty, somewhat sardonic but always interesting. As creative as The Residents but certainly not "like Them" in sound. My favorite track is *You Ruined Everything* but this CD is enjoyable from start to finish. Why, because Willie adds elements of many music genres including funk and indie rock. check this out! KZ

DREDG-Catch Without Arms
(Interscope)
Usually I would call Dredg a hard act to pin down. They refuse to settle into a genre of sound that repeats itself from album to album. This one is very U2 circa 1989-97 on the first 2 tracks. After that they take a journey through different pop rock styles making it a very diverse listen (albiet all pop) LB

THE ESCAPED
(TKO)
This angry lot from Portland Oregon give us punk rock with groveling vocals of young angst. I suggest you escape the hate and relax a bit but I'm like that. MB

ELECTRIC FRANKENSTEIN
Burn Bright Burn Fast
(TKO)
Psychobilly punk rock with 3 cool covers including The Cars *Candy-O*. These guys rock ! Originals are good too especially *New World Whore* and *Gone To The Other Room*. Raise the monster up for another! MTC

ELKLAND-Golden
(Columbia)
The WWE's Gene Snitsky will love to hear Elkland sing *It's Not Your Fault* and why not it wasn't his fault. The album follows a successful single *Apart* which is also included here. Kind of between Depeche Mode and Joy Division as an overall sound. Pop groove fun. LB

EMBRACE THE END-Counting Hallways To The Left
(Abacus)
They claim to be bent on those who use the word brutal to describe and other bands music. Ok pal I guess that's me. I'm so afraid. You are from Sacramento and although a lot of bad asses are from there I don't recall it as a breeding ground for warriors. This is barbarously vicious dark metal that's for sure but it is not in a category others can't eclipse. MB

EXPOXIES-Stop The Future
(FatWreckChords)
With a truly similar music style of The Rezillos comes Roxy Epoxy and her outfit from Oregon. Hey I would love to stop the future but time goes on. I love the cheesy synth keyboards by Fritz M. Static and the cover of *Robot Man* rules. A real fun album and I'm sure they are great live. So when are they coming? MTC

THE FACTORY INCIDENT-
Redtape
(Postfact Records)
This 6 song CD boasts the talents of John Schroeder's vocals. What you get is a collection of 90'ish alternative rock. Kind of reminded me of Skafish with a less robust vocalist. Yawn! LB

THE FAME-Get On The Beat
(Vermillion Media)
Mainstream radio ready rock songs. La La La kind of like The Romantics or something like that on this 6 song intro disc. SA.

FEDERATION X-Rally Day
(Estrus)
Dirty rock kind of reminiscent of Big Black but not really. Noisy and that masks the sarcastic lyrics to some extent. LB

FLIPSYDE-We The People
(Cherrytree/Interscope)
Oakland has got some great representation here. Solid hip-hop grooves solid guitar by Dave Lopez and all led by the emotional raps of Piper and Steve Knight. One listen to *US History* and you'll be hooked. They have recently toured with Black Eyed Peas and Snoop Dogg and have added a fanbase along the way. Check this out! SA

FM BATS-Everybody Out Shark In The Water
(Vinyl Dog)
Let me out first this blows. Poorly produced droney pub rock with nothing really interesting to offer. I'm out! SA

THE FUGUE-
Mysterious Animals EP
(Riyl Records)
Noisy dirge that thankfully lasts only for 4 songs. Is it cool to not tune your instruments before you play total dissonance? A truly agonizing listen. MB

SAGE FRANCIS-
A Healthy Distrust
(Epitaph)
"I was pistol whipping cops for hip hop, BOOM!" Brief bit on Sage as an artist. He grew up in Providence RI, started to rhyme when he was about 8 years old, probably younger. He won emcee battles in New York a few times, years ago. He was also the captain of the Providence Poetry Slam Team, who went and WON the national slam poetry competition (check out the film Slam Nation). Sage started a hip hop group called NON-PROPHETS while attending college at URI, (Ken Zebbyn's alma mater) with his friend JOEY BEATS. Then he started his own record label, Strange Famous Records. His last record, Personal Journals, was picked up by the west coast cats in Anticon, then Epitaph jumped on it. NON-PROPHETS' newest LP, Hope, came out on Lexicon records, a branch from Warp records. In the end, Sage Francis is the most DIY punk rock kid in hip hop. This album, A Healthy Distrust, is anything but a disappointment. I have been listening to it for weeks, and kids who hate rap are obsessed with it now. Similar to Personal Journals, there is a lot of production from guest artists, like ALIAS, DANGERMOUSE, REANIMATOR, WILL OLDHAM (BONNIE 'PRINCE' BILLY), SIXTOO and TOM INHALER to name a few. It was mixed at AS220 by CHRIS WARREN. Every song on this CD is amazing, save for, in my opinion, 'Dance Monkey' and 'Voice Mail Bomb Threat'. My favorites, 'Gunz Yo', 'Sun vs. Moon', 'Lie Detector Test', 'Slow Down Gandhi', and 'Jah Didn't Kill Johnny'. With lines like "Ma - look what I did to my hands Ma. I broke em. You gave me the stone, gave me the chisel, didn't say how to hold em." Go out and get this record. Stand up for what you believe in. Sage is standing up and showing the world what he has got to say. This vegetarian, drug free rapper is about to disrupt everyone's complacency. "So look for truth. Quit seeking forgiveness. You need to cut the noose, but you don't believe in scissors. You support the troops by wearing yellow ribbons? Just bring home my motherfucking brothers and sisters. Slow down Gandhi, you're killin em." peace n love christoph gilroy

AD FRANK- Is The
World's Best Ex-Boyfriend
(Stop, Pop and Roll)
I'm not sure if I ever heard his first release *In Girl Trouble* but after listening to this CD I want to. Ad on this new album has a very sedate style and very sarcastic lyrics. It seems to be an album like Lou Reeds Berlin (not in sound or vocal style) with its overall depressing dissertation. Even when the music gets upbeat like on *Car Fascist* the lyrics are bitching about a person who gives you a ride home but stops everywhere making the trip longer than walking. My favorite is also the longest title *If I Find Another One Of Your Bobby Pins In My Bed I'm Coming Over To Shove Them Up Your Ass* where Ad repeats throughout "I hope your heart breaks". From start to finish this album is consistent. The title cut as expected is amusing but that can be said for every track. Ad 's album is the best thing I've heard out of Boston in the last 5 years. Supposedly Ad has broken up with so many women and has expertly captured his bitterness on this bakers dozen of dark croons. MTC

THE GENERATORS-
Excess Betrayal…
And Our Dearly Departed
(People Like You/ Fiend)
Twin guitar fast paced high energy punk rock on this 14 track CD with a video clip for the PC. Tunes that complain about lost loved ones and other topics of angst. And Rockin it! LB

THE GARDEN PARTY-
Pointed At The Sky
(www.gardenpartyrock.com)
No Ricky Nelson here but in this case it's not a good thing. Weak songs regardless of how performed make a rough listen. More like clear the party. SA

GHOST ORGY-
Lullabies For Lunatics
(www.ghostorgy.com)
A mix of jazz, metal and goth all together at once. The vocals talents of Dina Concina could easily be singing classic jazz but instead its the dark lyrics of Ghost Orgy. Interesting and atmospheric stuff. Be careful not to get any onya. SA

GOREROTTED-
A New Dawn For The Dead
(Metal Blade)
Speed death with dueling low and high groveling demonic emissions (this just can't be a good thing). Absolutely brutal lyrics that cover murder and voodoo as well as psychotic violence. The throbbing beating of the bass and drums is almost hypnotising. Barbarous fun if that's the right term. SA

Great Lakes Myth Society
(Stop Pop and Roll)
A very creative easy listen of melodic folk rock ala CS&Y with good use of a fiddle. The exception to being creative is a blatant rip off of the old tune "that's the sound of the man working on the Chain gang" on *Love Story* otherwise it's a cool album man. Hippies will love this. MTC

HATESPHERE-The Killing
(SPV)
This 4 song EP features an aggressive speed metal guitar and vocals of angst and demonic origins. Brutality and hate just what we need more of. SA

GUAPO-Black Oni
(Ipecac Recordings)
One of the best things I have heard in some time. While this is not a debut release it's my first taste and the dark instrumentals presented on this disc truly are awesome. With a structured King Crimson /Zappa music construct and only a 3 piece WOW! The 5 tracks are just Roman numerals showing that the music is what the focus is for these Londoners. This one's a keeper! DB

PETRA HADEN-
Sings The Who Sell Out
(Bar None)
A splendidly unique album. Petra gives us a remake of the classic 60's LP complete with the between songs adverts and of course lots of Heinz beans pictures. While she is no Ann Margaret her use of vocals as instruments is remarkable. While it works on the hit single *I Can See For Miles* the lesser known songs get a new lease on life. The lyrics are very clear and charmingly dated. I would love to hear Petra do the same type of thing to The Sex Pistols Never Mind The Bollocks album, or GG Allin's EMF. While many will dismiss this I can't. I found this a very entertaining listen. For those with an open mind and love for new experiences pick this one up, it's calling for you! LB

THE HATEPINKS-
Plastic Bag Ambitions
(TKO)
Punk rock from the underbelly of France. Old school UK punk ala 1977 when snot nosed kids started the scene in the dirty pubs of London. With titles like *Kissing Cops With My Ass,* and *I Piss In Your Swimming Pools.* Well you get the idea. More like a crazy bunch of sick f#*ks. SA

HAVOCHATE-Cycle of Pain
(Indecent)
Guitarist Freddy Ordine lays the groundwork of extreme metal. Add Tim Bouchee's Dioesque vocals and. lots of aggression. There you go. The cycle of brutality is more like it! LB .

THEE HEAVENLY MUSIC ASSOCIATION-
Shaping The Invisible
(Rehash Records)
A dreamy etherial soundscape with the haunting vocals of Helen Storer. More like stoner as this music is better suited for the wasted. Helen is from the UK and her vocal style reminds me of Celia Hemken. Atmospheric and ariel tunes! MB

The HIGH SPEED SCENE
(Star Trak/Interscope)
The opening track says it all. This band is after "the Kids" by claiming they are doing it for them. Sure kids, an emo pop band that has liberal use of F-bombs and sensationalism to suck you into their camp. It is a long standing successful formula but don't try to tell me it's for the kids, it's for the cash! MTC

INTO THE MOAT-Design
(Metal Blade)
A one man project turned band. Now the sound is darker and more brutal too. Baneful intent lies in this moat. The dual guitars of Kit Wray and Rob Scaffer drive the intensity high and enhance the grovelings of Earl Ruwell IV. MB

i-94-Don't Get Nervous
(Boot Disk Records)
Mainstream radio alternative hard rock with a mix of Brits and Yanks as band members. They have a style somewhere between Creed and 3 Doors Down with a more pop focus. Vocalist Mark Arnell makes no apologies about making music for the radio. I respect that even if I don't respect the effort. LB

JAMISONPARKER-
Sleepwalker
(Interscope)
The opening cut *Alcohol & Bandages* is a dark little rock ditty worth checking out. The rest of this album is atypical pretentious alternative spooge. On the featured track *Slow Suicide* they have a lyric on how they live like vampires. Well both suck. and yes, I do know the song isn't autobiographical. I was making a point. LB

JERRA-
Play Like A Girl
(Sugar Hooker)
The cover photo looks like a transvestite playing guitar. The band photos show Jerra as a woman and vocally it sounds like that's the case. Enough on that the music is power-pop with a female vocal. A bit of punk, a bit of 80's new wave and a heaping helping of pretension. LB

COURTNEY JAYE-
Traveling Light
(Island)
Light airy easy listening pop rock songs that is getting a big push. I say that because it usually is the case when we at Stubble get 3 copies of anything. Courtney has a nice voice and what is commonly called pop sensibility. The first single *Can't Behave* seems to have that "Hit" potential and is far better than anything on American Idol (not that that is saying anything). SA

KHIERSTIN- Lost in This
(www.khierstin.com)
Former model fronts rock band. Both the story and music remind me a lot of Juliana Hatfield. LB

KISS-Chronicles
(Mercury/Universal)
Even the guys from the RI cable show on Kiss would approve of this collectors edition of the first 3 albums. All the classics that started the mania. *Strutter, Deuce,Goin Blind, Room Service, Two Timer* and the anthem *Rock and Roll All Nite.* Freakin awesome and there's a lot more memories than those. Get ready to rock and roll again and pick this up. SA

LEFT ALONE-
Lonely Stars & Broken Hearts
(Hellcat)
Elvis Cortez and company just keep it coming! Another solid punk/ska album with vocals in both english and spanish. This hard working outfit is sure to be on the road so look for them. My fave is *Dead Red Roses* but I'm a sucker for floral tunes. LB

KYLESA-
To Walk a Middle Course
(Prosthetic)
This band from Georgia calls their music dirty sludge metal. OK then The vocals are a combination of growls and a screaming style ala Bloody Mess in his years with The Skabs. The lyrics are thought provoking and deal more with lifes dissapointments than the 666 we get from labelmates Lamb of God. The best of the lot is *Welcome Mat To An Abandoned Life*. A good metal album. DB

LIFE OF AGONY-Broken Valley
(Epic)
A long time ago back at the now defunct Club Babyhead We first caught up with Keith Caputo as LOA supported *River Runs Red*. Now with the first new CD since 1995's *Ugly* the sound has kicked itself up a notch. The opening track and single *Love To Let You Down* sets the tone. My favorite track is *Junk Sick* but *The Calm That Disturbs You* is a close second. Most bands fade as they get older but LOA has got its best now. MTC

THE LOCUST-
Safety Second, Body Last
(Ipecac Recordings)
This band is dedicated to the kids as they are one of the groups who keep every show they do all ages. If you want a safe pop or emo sound it ain't here pally. This is dark experimental aggressive music that will drive your parents nuts. The screaming vocals the noisy music with minimal melody Oh Yeah. Rockin it right! If you want something different this is it! Good thing the lyrics are in the CD booklet, cause if you can hear them clearly you must be totally trippin! The body part theme is way cool. If you like it loud and hard get this baby! MTC

LOSA-The Perfect Moment
(Metal Blade)
Hate filled delirious lyrics and a chainsaw guitar metal sound. A very dark and depressing outlook from this Texas outfit. Kind of like a modern Bloodrock with the subjects even more extreme. LB

THE LURKERS-26 Years
(SOS)
These remnants of the first wave of UK Punk rock are back with their new release here. The style is the same as always. A 3 piece garage rock band with no weak spots. While I'm not singing along like I did to New Guitar I just need a few more listens. Arturo even covers himself from his post Lurkers band Pinpoint on *In Richmond.* Old but not washed up. The Lurkers rock on! SA

MAHI MAHI-Move Your Body
(Orleone)
This 2 man act of synthetic music from Rhode Island is decent. I love *Daughter of Sam* but its all guud. Dark yet not depressing and it has enough rhythm to move your lower body. SA

MAN OF THE YEAR-
A New And Greater Toyoko
(Tiny Beat)
Pop tunes with great harmonies and lots of noisy effects to give it a distinct resonance of its own. DB

MARDUK-Plague Angel
Bombastic bile of putrid fetid metal origins. Lyrical depravity set to a thunderous bass and drum topped with speedy lead riffs. Not for the squeamish. MB

MILLENCOLIN-Kingwood
(Epitaph)
A dozen new punky pop tunes from this Swedish punk outfit. The theme on the cover looks like hunting at the lodge or something like that. The tunes have little of that theme except on *Mooseman's Jukebox* but the best tunes are *Birdie* and *Simple Twist Of Hate* that has nothing to do with Bob Dylan thank goodness. MTC

MOLLY HATCHET -Warriors Of The Rainbow Bridge
(SPV)
Redneck metal and damm proud of it. Hell yeah cream gravy and grits on the side I like my women southern fried. SA

NAKED AGGRESSION-
Heard it All Before
(SOS Records)
Well so have I and this dual vocal guy/girl mix set to fast paced punk is fairly unique. Oh yeah, 27 tracks on one CD including a cover of The Damned's *Machine Gun Etiquette.* Cool beans! MB

NEON-Hit Me Again EP
(V2)
The 4 songs begin with the title cut which is a lot like The Romantics. The vocal harmonies continue on the next 3 tracks sound more like Tom Petty and the Heartbreakers. Designed for radio play. Being on little indie V2 might not get them to its optimum audience. MB

NEW DEAD RADIO-
Avalon Bridge Will Burn
(Mediaskare Entertainment)
The long awaited full length follow up on the *F.M.Bleed* EP. (not by me) The opening track tells us to fuck our TV's and Stereos. A lot of bitterness towards the industry set to extreme metal like Kylesa with a Bloody Mess and The Skabs vocal style. Lots of screaming. And I agree with vocalist Sam in that people are pigs. I'm not so sure they will want to be told though. DB

NINE INCH NAILS-
The Hand That Feeds
(Interscope)
Oh boy new NIN but it's a one song single with a play on words with this age old proverb about turning on those who are over you. The song is more of a radio airplay attempt than Trent's usual Industrial sound. Let's hope the new album *With Teeth* actually has some and this is not a change in musical direction. LB

NORMA JEAN-
O'God The Aftermath
(Tooth & Nail)
In a few words this is Screaming Emo Death. The disc has 11 tracks with long titles including my favorite one *Coffinspire: Multitudes, Multitudes In The Valley Of Decision.* Production is solid, this band from Atlanta rocks the darkness. MB

NO USE FOR A NAME-
Keep Them Confused
(FatWreckChords)
Yet another great garage pop release from this veteran act. The music is as fresh as ever in the classic NUFAN style. Watch for them on Warped Tour 2005! SA

NUCLEAR ASSAULT-
Third World Genocide
(SPV)
This album reunites this band that was around in 85-88. Led by vocalist/guitarist John Connelly and vocalist/bassist Danny Lilker the energy is as high as the music is creative. Not just a bunch of thrashing guitars and demonic bile. Heavy metal with social themes and a bit of humor too. They do a cover of Connelly's *Long Haired Asshole* and my favorite *Whine And Cheese.* MTC

RICK OCASEK-Nexterday
(Sanctuary Records)
Remember Ric from his band The Cars? Are you hoping he sounds like that because you want a new Cars album. You might like this as Ric is really trying to sound like that. But it's so tired and not half as good as the originals. I'll pass on this cheese. MTC.

OSLO
(FKE Records)
This reminded me of the NY city based band Furniture with the vocals of Mattia Borrani the key factor. That and the driving almost lead bass guitar of Kerry Wayne James. A fairly good effort of moody ambient rock. SA

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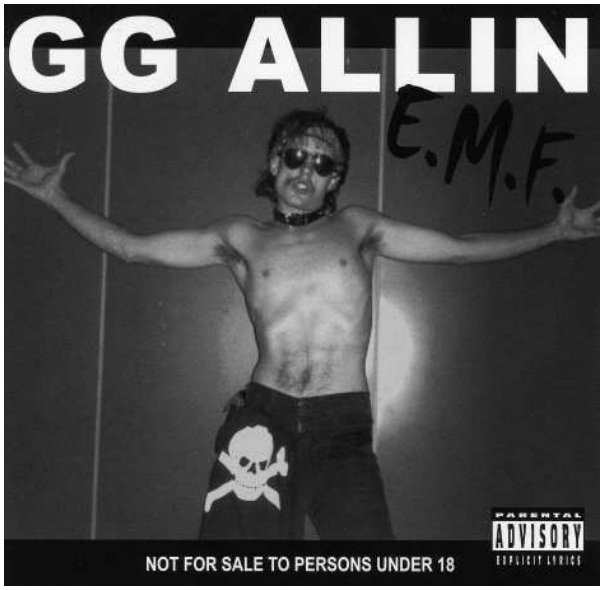

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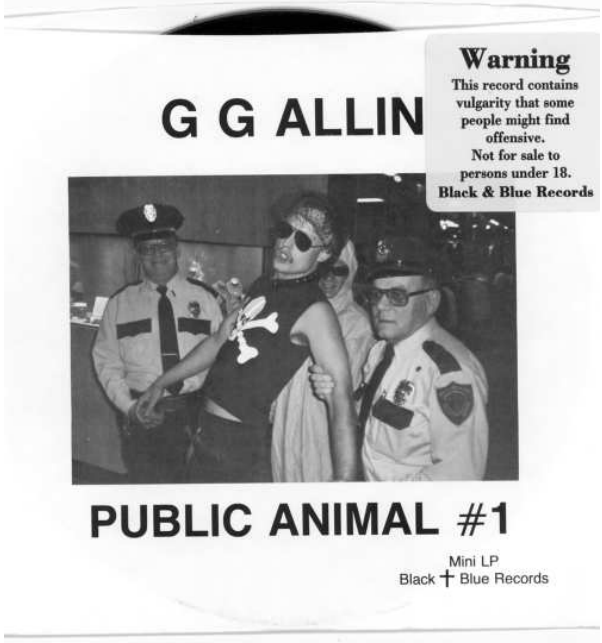
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PARANOID SOCIAL CLUB
(ReyBee)
The opening cut sounds like a song for Basement Steve as it concerns moving in with a woman with cable TV *The Cable Hookup*. They sound like a bunch of slackers and perhaps they are. The lyrics are funny though and a sense of humor ain't a bad thing. The music is kind of groove based pop like G Love. These are slick slackers from Portland ME buddy! Who doesn't love *She Gets Me High*? Ok I guess that's allright. SA

QUEENS OF THE STONE AGE-
Lullabies To Paralyze
(Interscope)
I have to admit this is a cool album. Not easy for me. I have not really embraced any of their earlier efforts. How can you not enjoy *Everybody Knows That You Are Insane?* Rockin CD worth checking out. SA

RAMESSES-We Will Lead You To Glorious Times
(Dark Reign)
A welcome change as instead of all the speed prevalent in most metal today, this album is a slow dirge. The lyrics are more creative than the atypical Hail Satan slop that is soooo overexposed . You get 4 tunes and 2 videos that leave you wanting more. These 2 former members of UK's Electric Wizard and vocalist/bassist Adam Richardson (Spirmyard) are as powerful as their name. MTC

THE RANDIES-
at The Friendship Motor Inn
(Elicit)
Somewhere between The Go-Go's and early Blondie comes this new LA based girl band with a bald guy on drums. Rock with a punk chick attitude especially on *Put Out* with lyrics "always on your back and not on your feet". I still am trying to understand to the whole Kevin Bacon fantasy thing but what do I know. SA

THE RED CHORD-Clients
(Metal Blade)
Extreme brutality from right here on the north shore area of Massachusetts. Speedy hardcore metal that is fronted by sandpaper throated vocals. The disc has 11 vile ditties most noteably *Black Santa* and *Dragon Wagon* for the sheer creepyness of the lyrics. LB

THE RED DEATH-
External Frames of Reference
(Metal Blade)
Feel the anguish and utter agony of this death metal outfit named after a Poe short story. Screaming vocals as coarse as sandpaper. Music to bludgeon your aural cavities. Disgusting titles like *Aftertaste of The Emaciated* serve to prove my point. SA

ROCK-N-ROLL SOLDIERS
The Two EPs
(EastWest)
Ass shakin garage rock with punky lyrics. From the rockin *Soldiers Fortune* to the light sounding *Shut Your Eyes* its time to enlist in the music. SA

THE RUNAWAYS-The Best of
(Mercury/Universal)
For fans of Lita Ford or Joan Jett this may not be something you will like. But when those 2 along with Kim Fowley and the rest of The Runaways were together they were one of the first American punk rock acts. Captured here are most of my favorites of their songs. *Waitin'For The Night, Cherry Bomb* and *Neon Angels On The Road To Ruin* are the best of the lot here. And of course you get *I Love Playin' With Fire.* SA

SAM CHAMPION-Slow Rewind
(Razor & Tie)
Did they really take the band name from the weatherman that is on in the Tristate NY/NJ/CT area? Regardless they got a cool debut album here. The title cut kicks it off in style. My favorite track *Company Dance* is one to getcha wiggling. Witty lyrics that you can miss because of their subtlety on your 1st lesson. I particularly got a jolt from *Texas Song* with the chorus of why can't you come to Texas with me? A fun album that hopefully does the same live. LB

SCREAMFEEDER-Take You Apart
(Rhythm Ace)
Australian pub rock pop plain and simple. Ballads of emo and garage rock led by vocalist/guitarist Tim Steward's whose dynamic delivery keeps this one above the ordinary. You gotta hear *I Got The Knife*, its clearly the best track and deserving of airplay. LB

SINGLE FRAME-
Body/End/Basement
(Volcom)
A really cool 2 disc 1 DVD 1 CD chock full of modern noisy fun. This trio of punk attitude gone wild will try anything. This truly experimental offering includes use of paint cans and washing machines to create the sounds that compliment the guitar, keys and drums. The DVD has 9 videos by various directors representing the fuzz guitar and grand piano mix of tunes. Chaotic at times and brilliant at others. A genuine bargain! MTC

SLOPPY MEATEATERS-
Conditioned By
The Laugh Track
(Orange Peel)
A band that is somewhere between Jimmy Eat World and Seely in a confusing way. I liked the earlier more punk sound they used to play a lot better. SA

SMOKE OR FIRE- Above The City
(FatWreckChords)
High energy anti government political punk. Ballsy fast beats and high energy delivery make this debut CD rock. Kind of like Hot Water Music but with more satirical and embittered lyrics expressing their views. LB

SNUFF-Six of One, Half A Dozen Of The Other
(FatWreckChords)
This is a 2 CD best of Snuff. No not the stuff you put between your cheek and gum but the classic UK punk outfit. The 2 disc set has 1 CD of the greatest tunes including the first single *Not Listening* and 24 more. Then the second CD has the rare B sides, live tracks even some unreleased stuff including the cover of *Don't Fear The Reaper.* This is the ultimate Snuff collection. Ok kids let's rock it! LB

SO THEY SAY
(Fearless)
Another garage pop band ala Good Charlotte posing as a punk rock outfit. No better or worse just another boring teeny bopper band, So I say. MTC

SPANISH FOR 100-Metric
(www.spanishfor100.com)
Hey Hey my my when will Neil Young styled tunes ever die? Well at least not till this act gives it up. This is as good as his recent albums. Hell yeah, Neil hasn't done anything great since the early days with Crazy Horse in the 80's. His fans still show up in droves to hear songs from Harvest and After The Goldrush and tolerate his new crap. So if you need more Neil give this a spin. Me myself and I were not amused at all. MTC

DAVE SPRENGER
(Maelstrom Music)
Another minstrel of the light pop flavor. Dave has a voice like Chris Kennedy of Ruth Ruth and a musical style of Dillon Fence if you will. Best of the 5 is *I Want You* Back but it's all a smooth easy listening experience. MB

STATE OF REVOLUTION Fight Forever
(SOS Records)
Metallic punk rock that has it ups and downs. Turn it up until we all go deaf may be a cool lyric but a really stupid thing to do. So go ahead and join the revolution of stupidity. LB

STIFFED-Burned Again
(Outlook)
Makes me think somewhere between The Rezillos and early Blondie. Led by the sexy Santi White who arouses the catchy garage rock to say the least. She sounds so much like Debbie Harry at times I wonder if they ever did a cover of her songs. Fifteen fun tunes highlighted by *Straight Jackers* and my favorite *It's Unanimous* also known as Ow-Ow! for Santi's cute little chirp. Spicy! DB

STRAIGHTJACKET-Modern Thieves
(TKO)
From Portland Oregon comes a band that sounds more like a UK punk outfit from the 70's. A bakers dozen of punk fun highlighted by *Tunnel Vision Don't Know Why* and *Blank.* MTC

SUM 41-Chuck
(Island)
They sound more like Beatles wannabees than punk rock on a lot of this album. Regardless the hit *We're All To Blame* is enough to get people to hear the rest. The stuff is accessible with pop hooks that really dig in. Rock on! SA

SUNDAYRUNNERS
(Machine)
This new band from the windy city has got an infectious and catchy sound. No single music style, I would say as creative as the first 2 albums from 10cc. The vocals remind me of The Kinks at some times. The music goes from rock to Candyflip. Eclectic stuff that is not just pretension with conviction. Recommended. DB

SUNSET VALLEY-Goldbank 78 Stack
(In Music We Trust)
Power pop with a touch of emo tossed in for a twist on this their 3rd CD. Not bad but certainly nothing special . LB

SUPERHEAVYGOATASS-60,000 Years
(Arclight Records)
The bands name alone made me want to listen immediately and I was not disappointed. This is metal with a great deal of originality. Mixing elements of jazz, sludge and alternative in with the metal throughout the 98 tracks. Favorites include *Druglord, Slave* and *Lasting Kind.* Shake that GoatAss! SA

SWARM OF THE LOTUS-The Sirens of Silence
(Abacus)
I was so glad to hear the sounds of silence after experiencing this brutally vile metal grind. Complete with vocals that sound as agonized as they agonize me. DB

The TELEGENIC-AsphaultGasoline ChromrFleshBloodnBone
(Lockstep Music)
This band has got a late 70's rock style ala Beaver Brown or The Raindogs. You got it, lame. Not that there is anything wrong with that. Tom Petty has made a living with spooge like this. SA

THE TEMPLARS-Clockwork Orange Horror Show EP
(Templecombe Records)
Cheesy garage surf rock with Oi vocals. Poorly recorded and mixed for a disterously good time.LB

ROBERT TEMPLE AND HIS SOULFOLK ENSEMBLE-What Would You Do?
(Broken Pretzel)
The title lyric reminds me of Frank Zappa when they sing it. (the music has nothing to do with Zappa) Overall it's more like Geoff and Maria Muldar. A very groove influenced kind of jazz-folk music. Robert has a knack to get your attention with a lyric here and there. Combine that with very his laid back sound and that's the charm. Politics aside. MB

THOR-Thor Against The World
(Smog Veil)
Maybe I'm missing something but just because you are a big guy named Thor that means???? OK then, the songs are fair to midland and that's it. *Slit Your Wrists* and other nonsense gives us the deep lyrical content. It's Loki! LB

TOUNGES-Ugly
(Laughing Outlaw)
Lots of reverb. Dark lyrics and a mix of melodic and psychedelic pop grooves make this a nice listen. Although the lyrics on *Velveteen* kind of grossed me out with the tasting of piss and shit and all. Not on my tongue buddy! Despite that its all good! Trust Me! KZ

THE TOY DOLLS-Our Last Album?
(SOS)
These guys are from the Tenpole Tudor style of UK Punk. Thing is these guys are still at it. Lots of British slang and spirit that could only come from a euro-football or rugby mentality and beers. This album is full of fun tracks including the bonus rave *Yul Brenner Was A Skinhead*. I hope its not the last as its my first taste! SA

TOAST-All Un
(Pro Music Records)
Singer songwriter Gordon Price and his deep voice perform a variety of styles of music. This album is a lot like a day. It starts out slow and gets harder as it goes along. MB

TRANSCENDENCE-Nothing is Cohesive
(Synergy Distribution)
It is not cohesive at all as the musical styles vary from pop to rock and a small tiny mini touch of jazz. The problem is the Bono wannabee vocals of Ed Hale. Is he related to The Skipper? You also get a dentist drill sound on one of the cuts that made my teeth hurt. Lame! MTC

TREIOPS TREYFID-Feelings Of Unreality
(Postfact Records)
Treyfid hits a lot of buttons with me. The opening track *No One Is Taking A Chance* reminded me of Fad Gadget with the deep voice and electronic sounds with bizzare lyrics. The second track *What Can I Do But Continue?* had a little touch of the legendary Kim Fowley. Later on *Her Stories Wrote Themselves* brought back memories of Lou Reeds narrative on Songs For Drella. While *Rolling Blackout* sounds like Lou Reed in the early 80's. *Sex Differences* has a little of The Stranglers Men In Black feel to it. Then the album ends by returning to Fad Gadgetry. Creative and far from the mainstream. An excellent album I plan on wearing out. KZ

CHRIS TSEFALAS-I'm All Right?
(In Music We Trust)
Chris fell ill in 2004 when this album was to be released. The 5 tumors were removed and Chris is playing again. He presents a keyboard based pop. Chock full of bliss and merriment for the most part except *Back To Bed* which is kind of dark. Glad you are allright! MB

TYDYL WAVE-Break Down The Walls
(www.Tydylwave.net)
Emo metal from Memphis led by singer/songwriter Dave Chenault. It has its ups and downs but the single *Lay Down* just might have enough impact to establish them. LB

UNDEROATH-They're Only Chasing Safety
(Tooth And Nail)
As melodic as pop punkers like Good Charlotte with an added element of extreme metal vocal screams makes this release worth investigating. I'm assuming the screamer is drummer Adam Gillespie but it could be lead singer Spencer Chamberlain. Well whoever adds that element has prevented me from classifying them as yet another sound alike band. They are slotted for 2005 Warped so I hope to check them out live too! This mix of pop and dark metal is quite intriguing. DB

THE VACATION-Band From World War Zero
(Echo)
Since they are from The UK the name Vacation has a American ring to it. For those who don't know the term there is Holiday. The music has a great deal of Yankee influence with elements of The Supersuckers, The Hangmen, even a little Iggy Pop mixed with Rolling Stones rock. The lyrics are outrageous with tales of Prostitutes Out For Blood on *Destitute Prostitutes*, a modern movie reference *White Noise* and a classic punk attitude on *What's In It For Me*! Worth searching for!. MTC

THE VELVET UNDERGROUND-Gold
(Polydor/Universal)
What was underground and deviant in its time is now embraced as some of the most influential material of the era. Back in the days of Warhol's Factory was the house band "The Velvets". Well packaged 2 CD set and if there is a defect its in the originals too. Nico, John Cale and of course Lou Reed all began their successful solo careers as a result of this stuff. Experience it for yourself without having to search every record store in the tri-state area. KZ

VICIOUS ART-
Fire Falls And The Waiting Waters
(Candlelight Records)
The drum and bass on this could not be any faster. High speed death metal led by the coarse vocalizations of Jocke Widfeldt and Jorgen Sandstrom who amazingly plays bass too. Chock full of savageness and scornful intent. MB

VIRTUAL JUNGLE
(Lucio Records)
This is jazz based pop offerings that remind me of Adrian Belew. Technically good music but the lyrics and overall sound is fairly dull. La La love songs that are a smooth listen but not memorable. MTC

THE WALLFLOWERS-
Rebel, Sweetheart
(Interscope)
What Julian Lennon is to John so is this to Bob Dylan. The apple falls near or far who cares. It really comes down to if it's any good. Just like Julian finally faded away this pop crap from Jakob Dylan might go away and that would be a good thing. LB

WALTHAM
(Ryko)
For those in greater Boston who are aware of Waltham the city but not the band here is a debut CD and DVD on a national label. They are from Waltham so I guess that's why they think it's a good name for a band. Pop slop singalong rock that is highlighted on cuts *Cherryl*and *So Lonely* the first 2 tracks. Both songs have been recognized here in The Hub. Hey I thought (and still think) Boston was a dumb band name too and that they were really lame. Well Waltham is like that for me What's next Revere? . DB

SHANE WARNER-Absolutely!
(Australiana)
The song *Just Don't Get It* hopefully isn't autobiographical. But I will assume the whole CD is to make fodder here in my review. Shane's a real high class type kind of guy. Heck wine with a twist off cap. If she don't put out after that then it's true she ain't the one. yee haw! And I agree it should be after watching wrestling in place of the usual nap. Right Steve? This is a well produced contemporary C&W album. The days of the tales of broken hearts and cheatin are replaced with the Garth Brooks/ Alan Jackson style ballads. He does a Jimmy Buffet-esque song, *Three Beers to Mexico*, that's getting a lot of play on the country stations, so things are looking up for him. But Shane, did anybody tell you that a waste of time favorite or not is not a compliment. So the lyrics are somewhat weak but the production and Shane's vocals smooth it out. SA

WE'RE ALL GONNA DIE-
The Wreck of The Minot
(Underdogma)
A local hard metal band with music that matches its balls. They rock more like Dio and Dokken than say Linkin Park if you catch my drift. With songs like *Paper Asshole* what do you want me to say? They are sick, OK I did, You happy now? JMB

WINTER SOLSTICE-
The Fall Of Rome
(Metal Blade)
For those looking at the historical reference it's not on this CD. I think the extent of knowledge is from the film Caligula. The opening track *Following Caligula* sets the stage for extremely brutal metal. The Empire just to be clear lasted hundreds of years after his death. The title cut is a mello instrumental that again has nothing Roman about it. More about the fall of music. MB

WHOLE WHEAT BREAD-
Minority Rules
(Fighting Records)
Fast paced punk rock with some witty lyrics just like the old days. Songs about drinking and partying, a girl named Holly, life and the police. In fact *Police Song* is a great new punk anthem. One of the better punk albums of recent memory. And you know how all you vegan punks love whole wheat bread. Embrace it! SA

YESTERDAY'S RISING
Lightworker
(Fearless)
A blend of metal and punk pop ala Good Charlotte is the best way to describe this. They are at their best when the tunes are harder like *Let Us* and lamer on the ballads of sugar pop. Yep another mixed bag of goodies. LB

zZz*-Sounds Of *zZz
(Howler)
This is a 2 man act from the underground of Amsterdam that uses a drum kit and an organ. The result is a scuzzy recording that has a 60's mod feel. After 2 listens I'm still confused. I want to hate it but something about it intrigues me. Maybe its simplicity can't kill the high energy performance of Bjorn Ottenheim and Daan Schinkel. Yeah that's it! LB

DVD Reviews

AGAINST ME!
We're Never Going Home
(Fat Wreck Chords)

So from April 1st, of 2004 to May 2nd, close friends Andrew Seward (bass/vocals), James Bowman (guitar/vocals), Tom Gable (guitar/vocals), and Warren Oakes (drums) jumped into a van with a few buddies in PLANES MISTAKEN FOR STARS and NO CHOICE. This group of friends and compatriots toured for one month. This DVD, is a document of that one month. Live songs from both new and older albums are interspersed with the antics that occur only on tour. From the time in Ashbury, NJ where they locked TAKING BACK SUNDAY into dressing room before they got onstage, to stopping by Andrew's brother's wedding, this DVD does just what it says on the back. Document that month of lives. Honest confession, I love this DVD. I really didn't like Eternal Cowboy at first, now I can't stop listening to it. I met AGAINST ME! on this tour, on Easter Sunday. This DVD is for EVERYONE who went to that tour. This DVD is rock and roll. If you are looking for the saviors of true emotion, go get this, or anything by this band. Rock on guys! PS: I am the kid on the interview section with the green atari hat, and I am from Rhode Island! Not Mass!peace n love christoph Gilroy

EINSTURZENDE NEUBAUTEN-
Mensch
(Cherry Red)

One of the more interesting acts from Germany in the 80-90's is captured here on 10 songs from their heyday. Kind of industrial and electronic music but not really. Well worth checking out! MTC

AMP-
Video Archive For The Ages 1
(AMP/ MVD)

A combination of metal and punk bands. That's 18 videos 18 bands including Shadows Fall, Against Me!, The Explosion, Agnostic Front, and Converge to name a few. Nice for the price! LB

GG ALLIN & The Murder Junkies-
SAVAGE SOUTH
Best of 1992 Tour
(MVD)

More footage of GG Allin live. Why we need a DVD release for so many of his performances could be a question. The answer is because his hardcore fans must be demanding new stuff. If you are not a fan and haven't heard of or seen GG before this is as good as any for a introduction. It has a warning sticker and trust me this DVD deserves to have one. Not for the average person. GG is raw brutal, obscene and violent so you have been warned here too. LB

EMINEM-
The Anger Management Tour
(Interscope)

This is a full set of the rap master from the 2002 tour including behind the scenes footage. The concert performance is stong well recorded with great sound and picture. Songs include *White America, Pimp Like Me, Sing For The Moment* and lots more. A total of 20 tunes. Slim Shady in your living room. Does it get better than this? MTC

GIVE 'EM THE BOOT
(Hellcat Records)

A really cool DVD/film by Tim Armstrong. he gives us a feel of each band in both performance and in off stage activities or interviews. The Late Joe Strummer with The Mescaleros head the list along with Rancid who make a rare video appearance. But the best for me was Tiger Army, Nekromantix, and Lars Fredrikson And The Bastards. There's lots more bands too and the free poster instead of a DVD booklet is cool idea too. A solid 90 minutes of modern alternative punk music. Give it a shot! MTC

IGGY POP-Live San Francisco
(Target / MVD)

Iggy has done a lot of crazy things over the years. This nite in '81 Iggy decided to do his show in drag. With Blondie drummer Clem Burke and live selrections from the then current "Party" album. Add a few classics *1969, and TV Eye*, it's a cool set. Iggy rocks then, now, and forever! DB

LAMB OF GOD-Killadelphia
(Epic)

A solid 3 hours of concert footage filmed at the Trocadero in Philly. Heavy metal noise with great sound quality and uncensored backstage footage and outtakes. A must for all LOG fans. KH

MC5-Kick Out The Jams
(Creem/MVD)

Classic footage from filmmaker leni Sinclair and Cary Loren capture one of the most exciting bands of the late 60's. See a young Wayne Kramer play the scorching guitar he is now famous for. The drums of Dennis Thompson and exciting tunes like *Looking At You*, *Motor City is Burning* and the title track among the 11 songs performed. You also get a bonus from 2003 of *John Sinclair*. Very Cool band from Detroit that was of the cool bands. Sorry but it wasn't The Beatles or Monkees kids! KZ

KOOL KEITH-Global Entertainment 1

(MVD)

This guy has a lot of AKA's and that's cool. Black Elvis has got to be the most interesting. The 35 minute DVD features interviews with Keith while you hear some of his music (5 tracks) including Freaks. He is a interesting interview and fans of his will certainly be amused by this DVD. LB

SPARKS-Lil' Beethoven

(MVD)

A live performance recorded in 2004 in Stockholm Sweden by one of the most notoriously Gay friendly bands of the 1980's. Live Sparks is what you got here. The opening title performance is full of pretension and extremely irritating to say the least. The most painful was *How Do I Get To Carnegie Hall?* freakin horrible times infinity. The bonus live songs which encompass the early years are a bit better. The biggest disappointment is the unplugged version of *Hospitality On Parade.* For some odd reason the guitarist and drummer take a break during that song. I suggest you look for classic footage from the Don Kirshner's Rock Concert or other stuff from that era. Keyboardist Ronald is just not a much a character with grey streaks. DB

METALMANIA

(MVD)

This DVD is basically 23 videos from 9 different extreme metal bands. My favorite was Moonspell because they did *Mephisto*. Other bands include MSG, Trauma, Enslaved, Soulfly and more.There is a bonus CD with 13 tracks from 13 bands not on the DVD making this a great value. Unless you hate this kind of music. Then it would really suck. DB

ROCKERS

(MVD)

This is the 25th Anniversary Edition. This film along with The Harder They Come helped introduce reggae music to the masses. Peter Tosh, Burning Spear, Gregory Isaacs and lots more are featured. Bonus material includes director's commentary, photos and interviews. Ya mon! LB

OZZFEST 2005 NEXT ISUE!!

The VIBRATORS-LIVE ENERGIZED

(MVD)

I know I say this a lot but here I go again. It would be nice if the video was from the earlier days. The Vibrators circa "Pure Mania" album would be a must have for any fan of UK punk rock. Instead we get another washed up milking it for all it's worth performance all too common on DVD releases. The Vibrators lost a lot when John Ellis left them and this performance minus him proves my point. Knox is long in the tooth and short on guitar skills. Hitting the bad note on virtually every song. Knox was more like a lead singer who played guitar. If they got a new second guitarist just for this filming it could have improved the DVD incredibly. That being said *Baby Baby, Whips and Furs, Yeah Yeah Yeah* and other great songs are still worth checking out for fans of The Vibrators. MTC

CD-Soundtracks and Compilations Reviews

AGAINST ALL AUTHORITY COMMON RIDER- Split

(Hopeless)

This split CD gives us 4 tracks from each band. AAA is first and they begin with a Speedy punk song *Lied To* and keep that till the 3rd track *Barricades* where we get a ska meets Sublime kind of sound that continues to their final song *World Domination.* Common Rider gives us 4 tracks that remind me of solid pub rock ala Supersuckers. MTC

THE ESTRUS KAMIKAZE ASS CHOMP N' STOMPO CD SAMPLER

(Estrus)

The title says it all. A total of 19 tracks by as many bands including *Gas Huffer, Federation X, The Bobbyteens* and lots more. A great inexpensive way to check out some new bands mostly of the punk genre. NTC

LISTEN OR POSE

(Abacus)

A collection of 14 audio tracks and bonus CD Rom videos showcasing bands on the Abacus label. Bands include Caliban, Glass Casket, Burn The 8 Track and a bunch more. Extreme brutal metal sampler at a bargain price. LB

PUNKORAMA 10

(Epitaph)

Once again one of the best bargains in music and more particularly the punk rock genre. This time it's a DVD CD combo package with 25 audio and 21 video tracks. Bands include Tiger Army, Bouncing Souls, Rancid, Matchbook Romance and lots more. You can't say no. MTC

YOU KNOW YOU LOVE IT - ASK BASEMENT STEVE!

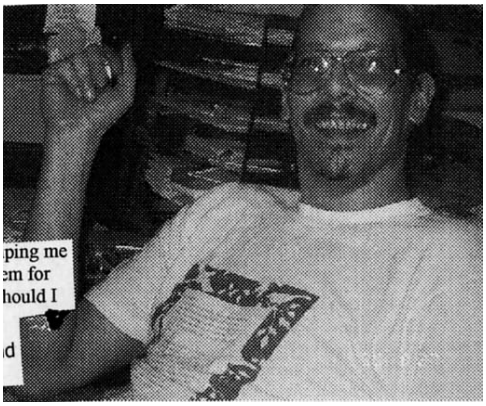
DEAR STEVE: I am a nursing supervisor in a large hospital. Because of privacy laws, all patients admitted to the hospital must be asked if they want to be a "privacy patient" or a "no publicity patient." If they answer yes to that question, it means that if anyone calls, or comes to the hospital, we cannot even acknowledge that the patient is here. We must say, "I don't have a patient listed by that name." Not surprisingly, this often upsets friends and family members. So Steve can you remind your readers about the privacy laws. We are not purposely lying to anyone; we are just following the patient's instructions and obeying the rules. Thank you. FRUSTRATED NURSE IN PAWTUCKET
Basement Steve: Now let me get this straight. You blatantly lie to a patient's concerned friends and family but when they find out about it and are righteously pissed off, you're somehow the injured party? This sounds like one of those "oral sex isn't sex" arguments to me.

DEAR Steve: When my husband's grandmother died two years ago, my mother-in-law, "Debbie," told us we could go through the items left in her mother's house, take what we wanted, and then discard the rest. I took mostly kitchen stuff mainly pots and pans. My birthday was last week and I had to work late, so Debbie came over and cooked dinner for me. A couple of days later, I was going to cook some lasagna and take it to her home, but after searching high and low, I was unable to locate a particular dish I used. Finally, after going through every cupboard, I called Debbie to ask where she had put it.. She then informed me that since it was her mother's dish, she had taken it.. I was upset and told her I wanted it back. She told me no and hung up on me! My mother-in-law has not spoken to me since, and now she's fighting with my husband because he stood up to defend me. I don't want a lasagna dish to divide my family, but I refuse to be treated this way. How would you have handled this situation? -- OFFENDED IN BOSTON
Basement Steve: This is an easy one. You take a large brown paper shopping bag, go to the park and fill it with dog droppings, and then place the sack on your mother-in-law's top step. Remember to light it on fire BEFORE you ring the bell. That way, you have plenty of time to run & hide before she opens the door.

Dear Steve, I give this advice to everyone, Burglars often knock on doors to see if anyone is home. The way to handle a stranger at the door is to say loudly, "Honey, I'll get it," then ask through the door, "Who is it?" Even if no one is with you, it gives the impression that you're not alone and vulnerable. Some friends have told me I'm paranoid, what is your take? -- HELPFUL From Lowell MA

Basement Steve Sez: Your friends are right but not to worry. Just take a few weeks off from the bud and catch up on your drinking. You'll be just fine.

Dear Steve: My daughter, "Cindy," is 12, and already she's causing me to worry. She has a serious boyfriend, "Kyle." It's not a secret. I have been pestering her to bring Kyle to meet me, but she never gets around to it. Cindy has never been a good student; however, lately she has been getting all A's in homework, but C's and D's in tests and in her school assignments. I suspect that her boyfriend is doing her homework for her. I know that Kyle is in high school because I have heard her talking on the phone to her friends. My problem is, I feel weird accusing him of anything when I haven't met him. Am I wrong? What should I do? -- STUMPED IN PEORIA IL
Basement Steve: Wake up and smell the coffee. It's your daughter that's getting stumped!!! And I don't care whether the little bastards consider oral sex as a form of sex or not. If he's having her puff on his bologna pony in return for him doing her homework, that's a form of prostitution. Not to mention, if he's over 16, it's statutory rape too. Either way, his ass is begging for a good beating. I'd put about $5 worth of nickles into a double sock. The doubled sock is for extra padding. You just want to fuck him up, not kill him or leave big marks.



DEAR STEVE: Last weekend I asked to borrow a glass pitcher from my sister for a party I was having. Her husband arrived a few minutes before the party with the pitcher in hand. As he handed it to me, I noticed a large crack on the side. I pointed it out to him and gave it back. My sister called me later, asking, "What about my pitcher?" I explained that it had arrived damaged and that I was not responsible. She says I must replace or compensate her for it in some way, because the pitcher would not have left her house that day if I hadn't asked to borrow it! I'm not sure how the pitcher was handled during the four-minute car ride to my home. I do know it was placed unprotected on the front seat. The temperature was very cold that day, possibly in the single digits. My sister says the extreme variation in temperature between her house and the car and then into my house caused the crack. Who is responsible for the pitcher? -- Judy in West Warwick RI
Basement Steve: Your sister's obviously on crack. There's no way in hell that the temperature differential during the drive cracked the pitcher. It was either already broken when it left her house or her klutzy husband dropped it taking it out of the car. Bottom line, your sister owes you an apology for messing with your party. If she doesn't wanna beg for YOUR forgiveness then I'd just tell her to fuck off. You don't need that kind of aggravation.

STUBBLE MUSICZINE neither endorses nor condemns advice from Basement Steve. Follow him at your own risk, and remember that, just as an oral contract isn't worth the paper it's written on, Steve's advice is worth every penny you paid for it.

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